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ABSTRACT

This curriculum guide is designed to prepare teachers to introduce basic ethnic and multicultural concepts into the classroom, and to help students, through the presented readings and activities, to understand and appreciate the role ethnicity plays in family, local, national, and global life. Four units invite students to apply creative, analytical research methods to a variety of primary and secondary sources. The four units are: (1) Belonging: ethnicity is rooted in the family; (2) Mainstreet: the ethnic texture of one's community; (3) Uniformly diverse: a nation becoming; and (4) Our global family: living in an ethnic world. Among specific goals of the curriculum are these: (1) students will practice critical, analytical, and creative thinking skills; (2) students should develop a sense of pride in their own ethnic groups and communities; and (3) students should exhibit an appreciation for other cultures from other times and places. Three appendices feature a vocabulary list, a category guide for ethnic origin charts and exercises, and a selected reading list of 43 items. (DB)

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Toward a Better Balance

Curriculum Guide for Multicultural Education

PART I

A Curriculum Guide: Studying Minority and Ethnic Groups in the Commonwealth, Grades K-6

A LORL Research Project
funded by
The Pennsylvania House of Representatives
May 1988

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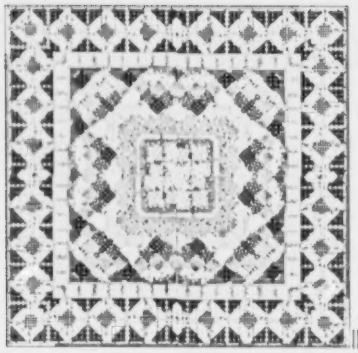

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TOWARD A BETTER BALANCE

Curriculum Guide for Multicultural Education
PART I Grades K—6

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The *Pennsylvania Ethnic Heritage Studies Center* was created by the Pennsylvania General Assembly and the Pennsylvania Department of Education in 1974. It is supported jointly by the Commonwealth and the University of Pittsburgh's Center for International Studies, where it has been located since its inception. The legislation creating the Center was enacted in recognition of the heterogeneous composition of the Commonwealth and of the belief that in a multi-ethnic society, a greater understanding of the contributions of one's own heritage, of the heritage of others, and of the ways ethnic groups have contributed to Pennsylvania's heritage can help to build a more harmonious and committed populace.

The Center has four general responsibilities:

1. To identify and develop curriculum materials relating to the Commonwealth's ethnic heritage and train educators in their use;

2. To collect information and research materials necessary for the study of Pennsylvania's ethnic heritage;

3. To encourage research on ethnic studies in the state;

4. To promote greater awareness of the Commonwealth's ethnic diversity and of the contributions of its many ethnic groups.

For more information contact:

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Special thanks to Frank Kurtik, Assistant Curator of the Archives of Industrial Society, University of Pittsburgh for help in locating and permission to reprint photographs from the City Photographer's Collection.

Thank you to the many publishers who granted permission to reprint excerpts from their publications for the readings in this manual.

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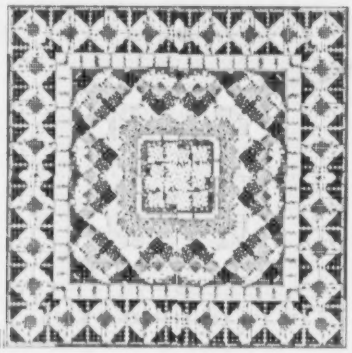

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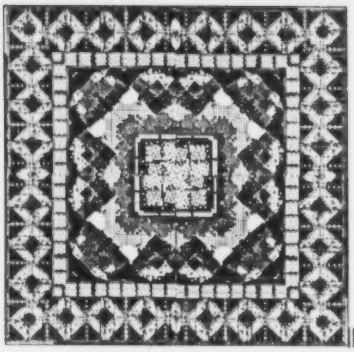

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The Speaker's Charge to LORL

K. LEROY IRVIS
THE SPEAKER

HOUSE OF REPRESENTATIVES
COMMONWEALTH OF PENNSYLVANIA
HARRISBURG

June 18, 1987

Dr. Sig Smith
Executive Director of LORL
Room 223
South Office Building

Dear Sig:

During the past few months, I have received numerous phone calls and letters concerning the high quality of the 1987 copyrighted curriculum guide for multicultural education titled TOWARD A BETTER BALANCE. Those who have enthusiastically praised this model in-service workshop for teachers marvel at how skillfully the authors have provided the experiences to enhance teachers' understanding and appreciation of the role ethnicity plays in family, local, national, and global life!

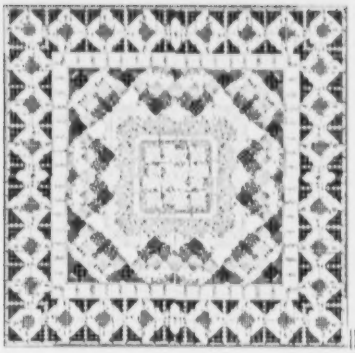
It was my honor and privilege to attend the March 1987 pilot workshop for Pittsburgh teachers. That carefully planned day in which the teacher-participants used TOWARD A BETTER BALANCE left me with the impression that one more attempt should be made to fine-tune what is already a first-rate publication.

As the final phase of the minority and ethnic studies project which LORL has undertaken under your direction, I suggest that the 1987 edition be modified for use by teachers in grades 7 - 12 only. Then it is suggested that a new curriculum guide patterned after the current one be developed for teachers in grades K - 6.

When LORL's three-year project is completed, I am confident that we will have truly rekindled the flame of hope that all citizens of different backgrounds can work together for the betterment of all humanity. When Parts I and II of TOWARD A BETTER BALANCE are completed in 1988, I am proud to say that useful resources for providing a better balance in a multicultural program for our schools will be available for any appropriate in-service workshop for teachers.

Sincerely,

K. Leroy Irvis
Speaker



Introduction and Goals

Long range goal of Toward a Better Balance

To prepare teachers to introduce basic ethnic/multicultural concepts into the classroom in order to promote among their students greater understanding and appreciation of their own and others' ethnic or cultural groups.

Immediate goal of this curriculum guide

Through the readings and activities presented in this book, students will understand and appreciate the role ethnicity plays in family, local, national, and global life by applying creative, analytical research methods to a variety of primary and secondary sources.

Knowledge goals

Students will:

- Describe what ethnicity is and how it plays a part in family, local community, national, and global life.
- Discuss why the culture of Pennsylvania, the United States, and the world is pluralistic (actually many different cultures).
- Define the terms "prejudice" and "discrimination" and discuss why they occur.
- Analyze how people in different cultures affect and are affected by their natural and cultural surroundings as they go about fulfilling their needs.
- Learn how and why people leave a record of their interactions with nature and culture in the things that they use or produce; in things from nature (plants, animals, landscape); in artifacts (tools, clothing, architecture...); and in oral, written, or graphic documents (interviews, radio shows, catalogs, photos, posters, maps...).
- Describe how we can learn about people and their cultures by studying these "records."

Skill goals

Students will practice critical, analytical, and creative thinking skills by:

- Asking appropriate questions to solve a given problem.
- Finding and using primary and secondary sources to collect and verify information.
- Judging the appropriateness of sources and cross-checking them for authenticity.
- Using a variety of methods of recording information.

- Using verbal and visual forms of communication to share this information with others.
- Organizing themselves to work independently or as cooperative members of a group.

Disposition goals

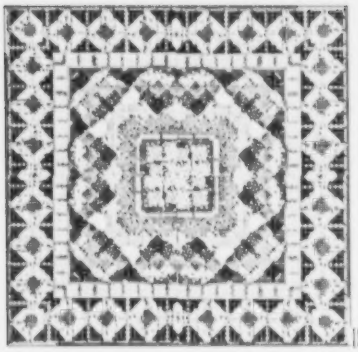
Students should:

- Develop a sense of pride in their own ethnic groups and communities.
- Exhibit an interest in, acceptance of, and appreciation for other cultures from other times and places.
- Value the pluralistic nature of local, state, national, and global culture.
- Develop a desire to accurately understand and communicate the essence of a time period or a culture (as opposed to perpetuating stereotypes).
- Develop self-confidence through learning enduring methods of tackling problems.
- Develop creative thinking and expressive abilities.
- Value the contributions of others in group work situations.

The Need

In 1985-86 the Legislative Office for Research Liaison (LORL), an independent non-partisan service agency in the Pennsylvania House of Representatives, published *Toward a Better Balance*—a feasibility study that focussed on including the contributions of minority and ethnic groups in the Commonwealth's curriculum K-12. As an outgrowth of LORL's research efforts, The Hon. K. Leroy Irvis, Speaker of the House of Representatives, has called for the development of prototype materials suitable for the inservice training of teachers.

With funds appropriated to LORL in 1986-88 for long-term research, the Pennsylvania Ethnic Heritage Studies Center at the University of Pittsburgh was commissioned to design a two-part (grades K-6 and 7-12) curriculum guide to begin to fill the persistent need for a balanced approach to the study of ethnicity in the Commonwealth's public schools. The persistence of this neglect, despite nearly two decades of ethnic studies advocacy by many educators and lawmakers, has potentially serious moral, political, economic, and curricular implications.



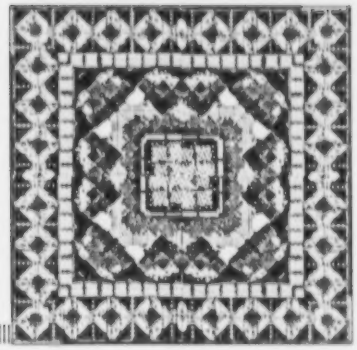
The Commonwealth of Pennsylvania has officially recognized the need for ethnic studies in the school curriculum to create in students an understanding of one another and to prepare them for responsible citizenship in a pluralistic society. The state recommended in 1970 that teachers-in-training study cultural pluralism as part of the certification process and in 1972 that multicultural education be a required part of every school curriculum. Unfortunately, studies since then (primarily David Washburn's 1978 *Ethnic Studies in Pennsylvania*) have shown that because of inadequate materials only 20% of Pennsylvania's schools incorporate any ethnic studies into their curricula.

Yet even in those few schools, ethnic studies tends to be found only in isolated pockets of the curriculum. Ethnicity is often seen as strictly a topic for social studies, where a handful of well-known ethnic "heroes" are studied during "Emphasis" weeks. Very often, and quite illogically, such units are viewed as necessary only for students who are members of the "emphasized" ethnic groups! Another form ethnic studies commonly takes in schools, particularly at the elementary level, is the study of foods, crafts, and holiday traditions from other lands.

The weakness shared by each of these common approaches is that they focus on the unusual or extraordinary—the famous person or the quaint custom. Yet *ethnicity is commonplace*. It pervades every level of our culture—from our families and communities to our nation and world. Our ethnic ties help to determine everything from our language, our food, our relationships with families and friends, to our emotional and political reactions. Even people who feel they have no ethnic heritage are in reality taking part in an Anglo-American heritage transplanted and modified by earlier immigrant groups.

Because ethnicity is such an inseparable part of our lives, simply providing a set of lesson plans for "Ethnic Week" or a curriculum supplement for social studies would do little to fill the most basic need, which is to raise ethnic awareness among teachers and their students at all levels and in all subjects. Only through an interdisciplinary approach, like the one demonstrated in this curriculum guide, can ethnicity become a natural part of every subject.

Our primary goal is to help teachers understand how ethnicity permeates all society and to give them methods and activities to help them begin to integrate ethnic studies into their own curricula, making daily connections for their students.



About this Curriculum Guide

Our approach in this curriculum guide has been to introduce methods of studying (and teaching) ethnicity, rather than studying material about particular ethnic groups (an approach that necessarily risks omitting one group or another!). The handbook's exercises and readings emphasize critical analysis of primary source materials to allow participants to reach their own conclusions. This approach has numerous educational benefits—it can be applied to any community or ethnic group, it reinforces essential research skills, and it allows individual's to reach their own conclusions. In fact, this may be the single-most important reason for using the inquiry method in ethnic studies: learning to withhold judgement until all the evidence is gathered and analyzed may be the best way to avoid prejudice.

We begin our study of ethnicity with the family. Methods applied to that smallest of communities can be built upon to study larger communities, whether neighborhood, borough, city, or county. The advantage of starting small is that all the primary sources are near at hand—not protected in the National Archives! At the national level, primary sources are available in published form, but concentrate on well-known people, rather than common folk. We managed to find such accounts, however, and have included first-hand accounts of national-scale migrations. Our last area of focus is global ethnicity and intercultural understanding. This elementary guide is directed to a fourth grade level, but is meant to be adapted by teachers for younger or older students.

To avoid duplicating activities from year to year in the elementary curriculum, ideally each school should agree on what grade level particular activities will be conducted. However, in schools where teachers are incorporating ethnic studies on their own, to avoid duplication we recommend using activities that correspond to the social studies emphasis for that grade level (*Our Global Family* activities during world cultures, *Mainstreet Mosaic* activities during study of local communities, etc.).

Through this multi-layered study, we hope to heighten teacher-awareness of the role of ethnicity in all of society and provide them with the tools necessary to do the same for their students. Then perhaps Pennsylvania schools can finally begin to meaningfully integrate ethnic studies into all disciplines and age levels.

Susan K. Donley
Dr. Joseph T. Makarewicz
May 1988

BELONGING

Ethnicity is Rooted in the Family

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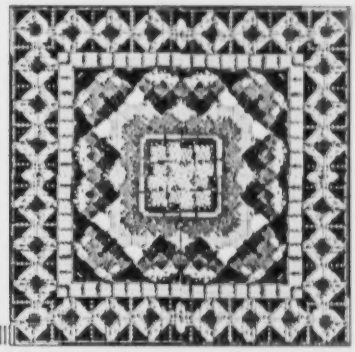
Belonging
Ethnicity is Rooted in the Family



Unit Objectives

Students will:

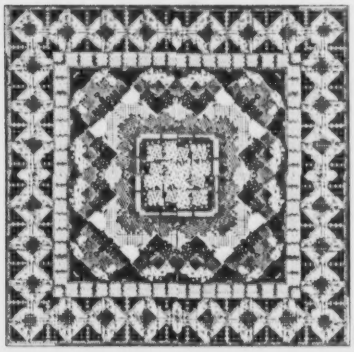
- Recognize that each individual is unique, but inherits many values and methods of survival and expression from his/her culture as transmitted by family and ethnic groups.
- Analyze the relationship of individuals to their families and other social and ethnic groups.
- Discuss how people in all cultures share many common needs but differ in the way they fulfill these needs.
- Collect information on their own family heritage through interviews, written and statistical sources, photographs, and artifacts.
- Analyze information collected from a variety of sources and record it in an organized way.
- Compare and contrast parallel aspects of their family heritage with others.
- Recognize and value past and present family traditions.

About this Unit

In addition to being the primary transmitter of ethnic culture, the family is an important place to begin ethnic studies because the family group is a microcosm of the ethnic group in several ways.

In families we can see on a small scale how traditions and folklife develop on the larger scale—in whole ethnic groups. The methods for collecting and analyzing interviews, photos, family records, scrapbooks, and other sources for studying family traditions are readily adapted to studying larger ethnic communities.

The migration and adaptation experiences of a family, whether moving across an ocean or across a state, mirror the ways larger ethnic groups migrated. When people migrate as families or as whole races, they take their cultures with them, adapting them to fit new environments. A close look at a family will show this process at work as new foods, words, games, or traditions are added to the family "repertoire" while some old family ways are lost or changed. The *Family Folklife* interview, *Family Data Sheet*, and *Family Migration* and *Tracing Your Routes* maps in this



unit will help students dig out the material needed to trace these changes and will challenge them to hypothesize reasons for the changes.

When a number of family histories are compared, trends begin to appear. Certain aspects of family life are nearly universal. Other aspects are virtually unique. Both the similarities and the differences are significant in studying ethnicity. Students will discover that people from all backgrounds and cultures share many of the same needs and values and differ only in how they fulfill these needs. This is the paradox that enlivens ethnic studies—that people are so much alike and yet infinitely diverse.

Families also become the backbone for larger ethnic communities. Although every family has an ethnic background that comes as a birthright, not every family chooses to have an ethnic identity. Sometimes this is a result of a conscious choice to deny or nurture ethnic identity. Sometimes it is simply a result of certain family members being more assertive than others in passing along ethnic tradition. The choices families make about nurturing or neglecting their ethnic heritage lays the groundwork for the presence or absence of a larger ethnic group in a community.

Recommended activities for earlier grades

Family Data Sheet (simplify by blocking out some of the information requested); listening to the song "Tradition;" *Family Folklife* interview (they may need help reading and rehearsing their questions, but younger students make great interviewers); *Family Folklife Floorplan*; *Ethnic Edibles* (you might even try cooking a simple recipe in class).

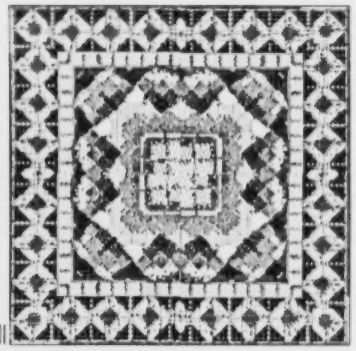
Key Words

ethnicity
self-identity
family
culture
tradition
heritage
ethnic group, background and **identity**

Community Resources

- interviews
- birth, marriage, death records
- scrapbooks
- report cards, class pictures, yearbooks
- employment records
- photo albums
- antiques and heirloms
- family Bibles
- city directories
- census records

Notes...
Student Exercises and Readings



Family Data Sheet

pages 14-15

Students will:

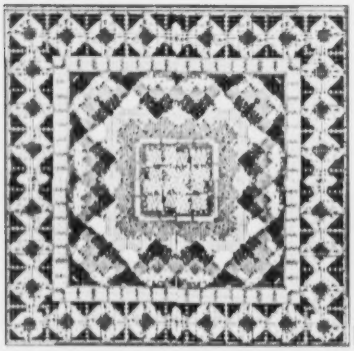
- Gather their families' vital statistics.
- Determine the difference (if any) between their ethnic background and their ethnic identity.
- Hypothesize reasons for presence or absence of strong ethnic identity in various families.

Discussion

When the subject of ethnicity and the family is introduced, many students may object, "My family isn't ethnic." This objection is based in truth, although, as they will learn, it is impossible for any human being to have no ethnic background. The reason for this contradiction is simple. While all people have an ethnic background (which might come from a nationality group, a racial group, religious group, or a group with a sense of shared culture and traditions), not all families *identify* strongly with their ethnic backgrounds. A family may have made a conscious choice in past generations to stop maintaining ethnic traditions in order to "become more American." Or the ethnic identity of a family may be shared by so many others, that it is hard to recognize as an ethnic tradition (the so-called "WASP" culture is a good example). We cannot choose our ethnic backgrounds, but we (or our families) can choose whether or not to identify with that background. Often one side of a family will have a stronger influence than another side, so that a person who is equally German and Polish in background will answer "Polish" when asked about his/her ethnicity.

Procedure

This exercise will help students collect the raw facts they need to discover their ethnic backgrounds even though they may not identify with a particular ethnic group. Although the *Family Data Sheets* may be started in class, they should at least be taken home for additions and corrections. When they come back, discuss whether the students' ethnic backgrounds (listed in the fourth generation) match the nationality or ethnic group they usually tell people they belong to. If they do not match, discuss why people may not identify with all the parts of their ethnic back-



Notes...

grounds. You may want to ask those whose backgrounds do match their ethnic identities if they have any special traditions that help them know more about their ethnic group. Do not be surprised if they cannot name their ethnic traditions, however—most people, especially children, do not realize the aspects of their lives that are "different" from others, since they have no basis for comparison. Later in this curriculum the *Family Folklife* interview and the comparison that follows will help them discover such "hidden" ethnic traditions in their families.

A Word of Advice

The question of unusual family situations invariably arises in a classroom situation. A few precautions can avoid embarrassment and hurt feelings. Approach the subject of "family" openly—discuss at the very beginning the various possible configurations families can take (one parent, two parents, two moms and no dads, adopted children, step brothers and sisters, etc.), emphasizing the idea that, simply put, families are groups of people who live together and love each other. As a precaution send a letter home to parents explaining the project, asking for their cooperation, and inviting them to discuss any concerns. Be prepared to offer alternative assignments that allow children to participate, rather than simply excusing them from the project, which can make them feel left out. Better to anticipate "exceptions" from the start and plan accordingly. For instance, talk about migration, rather than immigration to include Black or Native American students. Ask them to interview a "grown-up at home," rather than a parent, to allow for foster homes. Most problems can be avoided with careful planning and the results are well worth the effort.

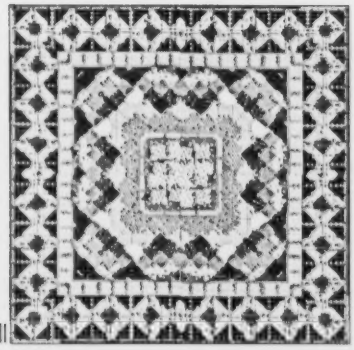
Class Census/Plot the Results

pages 16-17

Students will:

- Develop a statistical profile of the ethnic make-up of the class.
- Analyze the results of their tabulations.
- Chart the results of their tabulations.
- Compare the class's ethnic make-up to Pennsylvania's and the USA's.

Through the results of their *Class Census*, compiled from the data collected on the *Family Data Sheets*, students will learn about how statistical data is analyzed and communicated and begin to make links between eth-



nicity at the family level and the local and national level.

Make sure that the students all have their *Family Data Sheets* and *Class Census* (pp. 14-16) sheets in front of them. Have a student tally the information for the *Class Census* on the chalkboard as you ask the questions and count the responses. As the information is entered on the board, students should record it on their *Class Census* forms. Begin tallying immigration figures by asking everyone in the class who are immigrants to raise their hands. Count hands and record the number on the board and on the *Class Census* form on the line marked "who were immigrants themselves" in the "Number of people in class..." column. Next, ask all students whose parents were immigrants to raise their hands. Tally and record. Continue the process for each generation while the students follow on their *Family Data Sheets*. It is not necessary to count all the immigrants each student may have in any given generation—just one vote per student for each generation in which he/she has an immigrant. Which generation has the most immigration? Which has the least?

Then, to determine "The Ethnic Background of Our Class," use the same method to tally the number of students who have *at least one* ancestor in each of the ethnic groups listed at the bottom of the page. If some of the categories for some ethnic groups are not obvious, use the list in Appendix II to determine which categories to use.

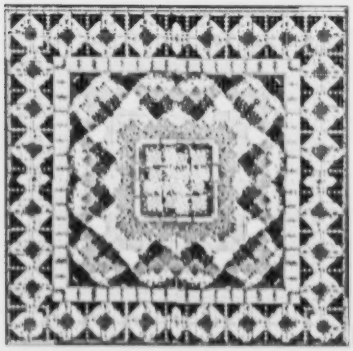
Students can graph the results of the *Class Census* by coloring in one square for each class member who has an ancestor in each ethnic category—take the numbers directly from the "Ethnic Background of Our Class" list. If you wish, compare the graph with those showing the ethnic backgrounds of Pennsylvania and the United States on pages 54 and 55 now, or wait until studying ethnicity in the community in Unit II.

Tradition!

pages 18-20

Students will:

- Define the concept of tradition after listening to or watching the "Tradition" theme song from *Fiddler on the Roof.*
- Identify examples of traditional behavior in the film *Fiddler on the Roof.*



Notes...

- Hypothesize the results of breaking tradition and test their hypotheses as they watch the film.
- Write their own lyrics to the song "Tradition" that express family traditions today.

One way that families pass down ethnic culture to future generations is through tradition—not just holiday traditions, but traditional role models, traditional chores done by certain members of the family, traditional forms of greeting, traditional places to eat or play, and many other everyday traditions. One of the best introductions to the concept of tradition is the play or movie of *Fiddler on the Roof.*

Most large video-tape stores have copies of *Fiddler on the Roof* that you can rent for this exercise. Introduce the topic of family traditions to your students by playing "Tradition," the first song at the very beginning of the movie, and having them follow along on their worksheet (p. 18). Ask them to sing along as soon as they begin to learn the tune. After the song is over, turn off the tape, review what Teyve's definition of tradition was. Then have students answer the questions about "What would happen if..." (p. 19) to make them guess what would happen if events threatened Tevye's traditional world. Then watch the rest of the movie to find out what really did happen when Tevye's traditions were broken. The movie is rather long, so you may want to show it in segments.

After viewing and discussing the movie (and how close they came to guessing what would happen), discuss how Tevye's traditions were the same or different from traditions in their families. Then have them write new words for the song "Tradition" based on their family. You may wish to have them work in small groups to allow them to exchange ideas and perform their song for the rest of the class.

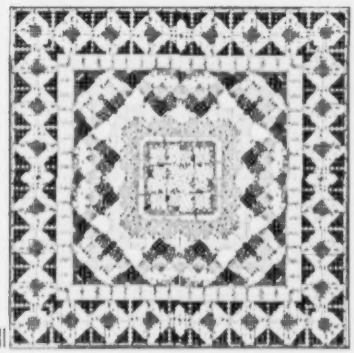
Family Folklife

pages 21-33

Background reading for teacher:
"Good Stories from Hard Times," Steven Zeitlin (pp. 38-39).

Students will:

- Demonstrate an understanding of the terms *folklore, folklife, folk culture*, and *traditional culture* by giving examples of traditions in their families.



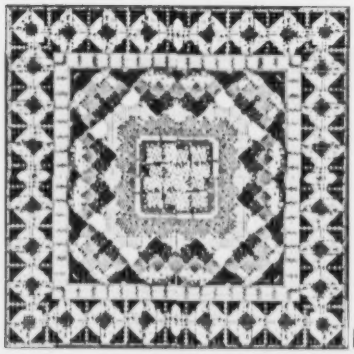
- Interview a family member to uncover family folklore.
- Evaluate to what extent family traditions are influenced by ethnicity.

We usually associate the word "folklore" with stories of Paul Bunyan, songs from the Southern Highlands of Appalachia, or home remedies brought from the "Old Country." Folklore includes all this, but it also includes much of the less exotic culture that we consider part of our everyday life—those private family words, phrases, or nicknames; silly children's jokes or songs that mysteriously pass from one generation of children to another without adult intervention; the special lingo that develops within certain occupation groups or regions.

Folk culture can be any kind of expression—language, music, stories, food, visual arts, traditions—that has been shaped and reshaped over time as groups that make up a region go about their lives. These elements of traditional culture are usually learned and passed on by imitated example or by oral transmission, rather than by formal means—from parents to children, from friends and relatives to each other within a community or neighborhood. Folk cultural activities serve both to identify and to symbolize the group that originated them. So folklife is an important factor in generating and maintaining ethnic identity.

The family is the first place to look for expressions of folklife. The most basic unit in society is the family, the source of much of our education, values, and practices. By investigating family folklife, students will discover their own ethnic traditions and will see how traditional culture is formed on the larger scale of the ethnic group by investigating how traditions are formed on the smaller scale of the family.

As Steven Zeitlin points out in "Good Stories from Hard Times," family folklife may be very simple traditions that the family does not even recognize as being special. They are just as likely to grow from adversity as from good times, but they serve an important function in binding the family together. To introduce the concept of family folklife, give students a few examples of traditions in your family. Ask them for examples in their own families. Then, without further delay, introduce the *Family Folklife* interview. (If a student does not want to reveal information about careers, or any other topic, do not insist—there are many other questions that everyone should enjoy discussing.)



Notes...

Just as every ethnic group has its own folklore, every family has its own folklore, the legacy of its past, which is retold and interpreted to give meaning to life in an ever-changing world. Parents tell their children about the exploits of past generations. Adults swap anecdotes about family characters. Stories illuminate a family's journey: migration (whether voluntary or forced) from the old country and settlement in the new land, where their beliefs and attitudes continue to shape our own. As families move, new experiences are incorporated into the stories, anecdotes, and jokes they tell.

Family folklore is also revealed in celebrations. Each family has a special way of marking birthdays, religious initiations, weddings, deaths, and holidays. Often the highlights of these occasions are customs, rituals, songs, dances, food, and decorative arts. Family photo albums capture a family's sense of its own story.

Since it is not written down, folklore can be challenging to collect and study. Interviewing is the basic technique used in collecting folk culture. Unlike oral historians, folklorists are more interested in how a story is told, complete with exaggerations and variations from the truth, than they are in the accuracy of the story. Since the biggest problem in interviewing people about folk traditions is getting them to understand what folk culture is, in this exercise we have provided a list of ready-made questions to help students uncover family folklife.

Family Folklife has more than enough questions for several interviews, arranged according to themes. Students should choose only a few themes to pursue or a few questions from each theme, so they begin to understand the importance of setting a goal in research situations. They should cut out the cards with the questions they want to ask, then arrange them in a logical order. If possible, supply tape recorders to allow them to concentrate on their interviews rather than on note-taking. After the interview they can listen to the tape and write a brief summary of the answer in the space provided on the card.

After the interview ask students to review the answers to the interview questions and tell (p. 33) in which aspects of the family's culture ethnicity plays a major, moderate, or minor role.

Ethnic Edibles

pages 34-35

Students will:

- Collect and publish traditional family recipes and the stories behind them.

As they conduct their family folklife interviews, tell students to be alert for family members mentioning special recipes and times when special foods were made and served. In this exercise they will collect those recipes and record the story behind them. Challenge students to try to find the recipe that has been in their families the longest! After they have collected their recipes and the stories behind them (who originated the recipe, when it was served, a funny story about it), have them recopy the recipes onto the form on page 35. Then each students' forms can be photocopied, bound into an ethnic cookbook, and distributed to everyone in the class. Discuss how many ethnic groups are represented by the recipes. How many recipes come from each group? Do these numbers match the numbers from the *Class Census*? Why or why not?

Our Family's Migration

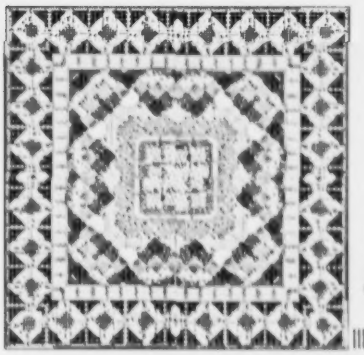
page 36

Students will:

- Mark the routes of their families' migrations on a USA map.
- Identify, if possible, family traits or traditions picked up at various stops along their migratory route.
- Hypothesize reasons for their families' mobility or lack of mobility.

Cultures spread to new regions a little at a time with the movement of families. Contrary to the popular notion that "families do not stay in the same place like they used to," the United States has never had a stationary population. In fact, the transient nature of white culture in North America was a constant puzzle to the American Indian, who could not understand people who would "leave the bones of their fathers."

The family is rare who has not migrated in the last three or four generations—well within memory of people alive today. Even if their move was only across town, students should be able to identify with the mix



Notes...

of excitement and fear that a move brings. *Our Family Migrations* is an especially appropriate follow-up to the *Family Folklife* interview, but it can also be used very effectively as a separate activity to take home and work with the family. Students should mark each of the four branches of their families (corresponding with their four grandparents) with a different color. Have a state or city map available for students whose families have moved locally. As they work with their families' moves on the map, they should ask family members to recall any traditions, stories, or values that became a part of the family along the way. These might include words or phrases that became a part of the family's vocabulary, a regional food that the family acquired a taste for, a story about a family member's adjustment to a new home, or a love of a particular lifestyle, like the hustle and bustle of city life or the quiet of the country.

When the maps are complete, compare them to determine which families moved the most. Discuss why some families move and others do not. (Be sensitive to students who may have moved for reasons that might embarrass them—loss of a job, debts, breakdown in family relationships, etc.) Were certain occupations more likely to move? What traits are common among families who did not move much?

Tracing Your Routes

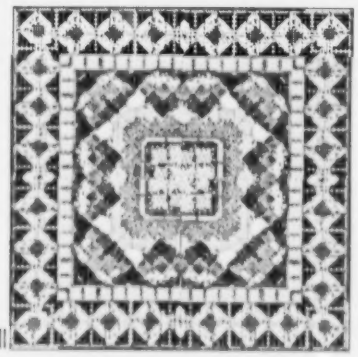
page 37

Students will:

• Mark the routes of their families' migrations on a world map.

In our history books, immigration is usually associated with the waves of Europeans who voluntarily came to settle in the 1800s and early 1900s. In this curriculum, however, we prefer to use the term "migration" since it does not discriminate against Native Americans, whose ancestors migrated from Asia through the Bering Straits, or against Blacks, whose ancestors were often forced migrants from Africa and whose subsequent migrations have been within the United States. "Migration" also implies a continual process, not just a one-time ocean crossing.

All of our ancestors came here from somewhere else! Unfortunately, it is not that easy to get specific information about international migration. Some families whose ancestors are recent immigrants still have those



memories as a part of their family folklore. Others have made an effort to pass down this information or to reconstruct it through genealogies. But most families only know their origins in a general way. Some know the name of the country, others only know the name of the continent.

The world map for *Tracing Your Routes* does not have national boundaries marked, so other world maps should be available to help them find their countries of origin more accurately. Since national boundaries have changed considerably in the twentieth century, consider providing maps that have old boundaries marked as well.

As the students try to trace the route of each family branch, encourage them to pursue the unknown portions of their family migrations by researching further. Many books on genealogy are available to help. Still, with all the difficulties inherent in tracing family routes on a global level, it is worth the trouble and the unanswered questions, because it shows in a graphic way, why our culture is diverse. An effective way of demonstrating this is to create a large mural map of the world and have all the class members mark their families' routes on this one map. The result shows how truly connected we are to the rest of the world!

Family Data Sheet

Gathering your family's vital statistics is a first step toward understanding your own ethnicity.

Father's name

Birthdate:
Birthplace:
Date of marriage:
Date of death:
Occupation:
Place(s) of residence:

Grandfather's name

Birthdate:
Birthplace:
Date of marriage:
Date of death:
Occupation:
Place(s) of residence:

Great-grandfather's name

Birthdate:
Birthplace:
Date of marriage:
Date of death:
Occupation:
Ethnic background:
Place(s) of residence:

Great-grandmother's name

Birthdate:
Birthplace:
Date of death:
Occupation:
Ethnic background:
Place(s) of residence:

Great-grandfather's name

Birthdate:
Birthplace:
Date of marriage:
Date of death:
Occupation:
Ethnic background:
Place(s) of residence:

Great-grandmother's name

Birthdate:
Birthplace:
Date of death:
Occupation:
Ethnic background:
Place(s) of residence:

Grandmother's name

Birthdate:
Birthplace:
Date of death:
Occupation:
Place(s) of residence:

Father's Family

Great-grandfather's name

Birthdate:
Birthplace:
Date of marriage
Date of death:
Occupation:
Ethnic background:
Place(s) of residence:

Great-grandmother's name

Birthdate:
Birthplace:
Date of death:
Occupation:
Ethnic background:
Place(s) of residence:

Great-grandfather's name

Birthdate:
Birthplace:
Date of marriage:
Date of death:
Occupation:
Ethnic background:
Place(s) of residence:

Great-grandmother's name

Birthdate:
Birthplace:
Date of death:
Occupation:
Ethnic background:
Place(s) of residence:

Grandfather's name

Birthdate:
Birthplace:
Date of marriage:
Date of death:
Occupation:
Place(s) of residence:

Grandmother's name

Birthdate:
Birthplace:
Date of death:
Occupation:
Place(s) of residence:

Mother's name

Birthdate:
Birthplace:
Date of death:
Place(s) of residence:
Occupation:

Mother's Family

Find out about the ethnic background of your class using everyone's Family Data Sheet.

Then, show what you found out by finishing the graph on the next page.

Immigration in Our Class

Number of people in class...

who were immigrants themselves: _____

whose parents were immigrants: _____

whose grandparents were immigrants: _____

whose great-grandparents were immigrants: _____

The Ethnic Background of Our Class

Use the information from Great-Grandparents' Ethnic Background on *Family Data Sheet* for this section.

Number of people in class with at least one ancestor from these ethnic groups :

Great Britain: _____

Germany: _____

Ireland: _____

Eastern Europe: _____

Mediterranean: _____

Scandinavia: _____

Other Europe: _____

Afro-American: _____

Latin America: _____

Eskimo/Indian: _____

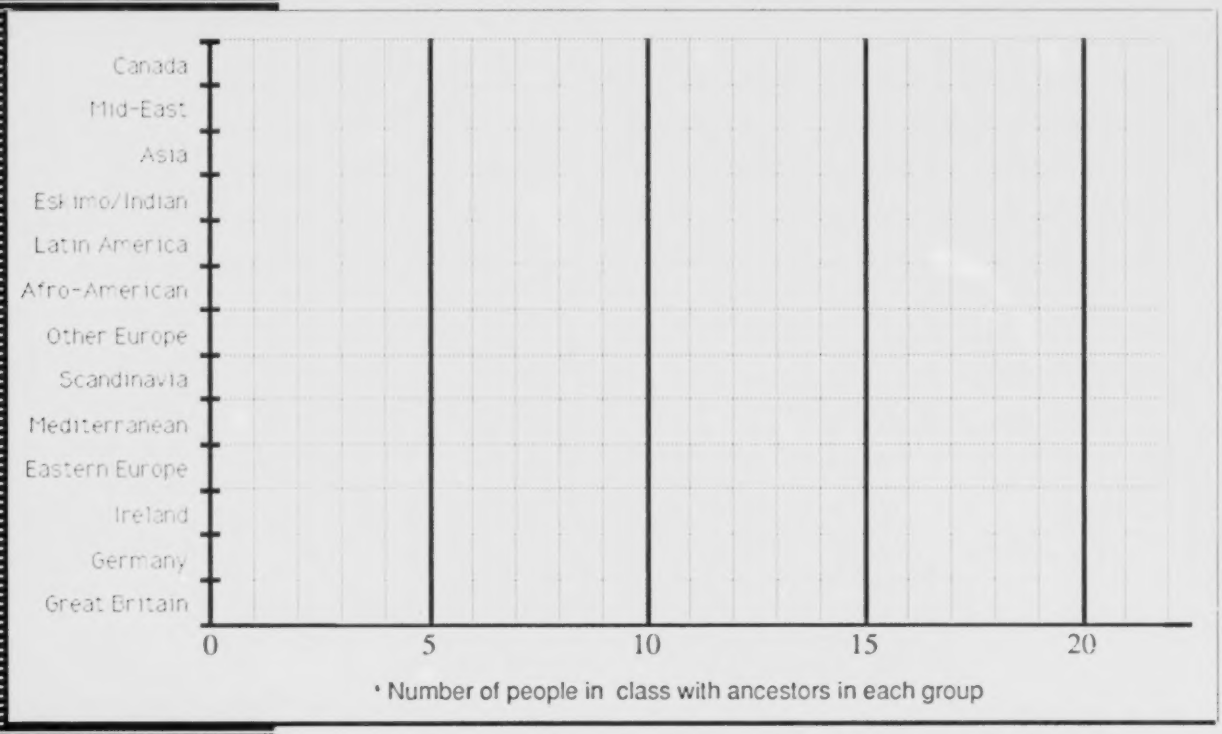
Asia: _____

Mid-East: _____

Canada: _____

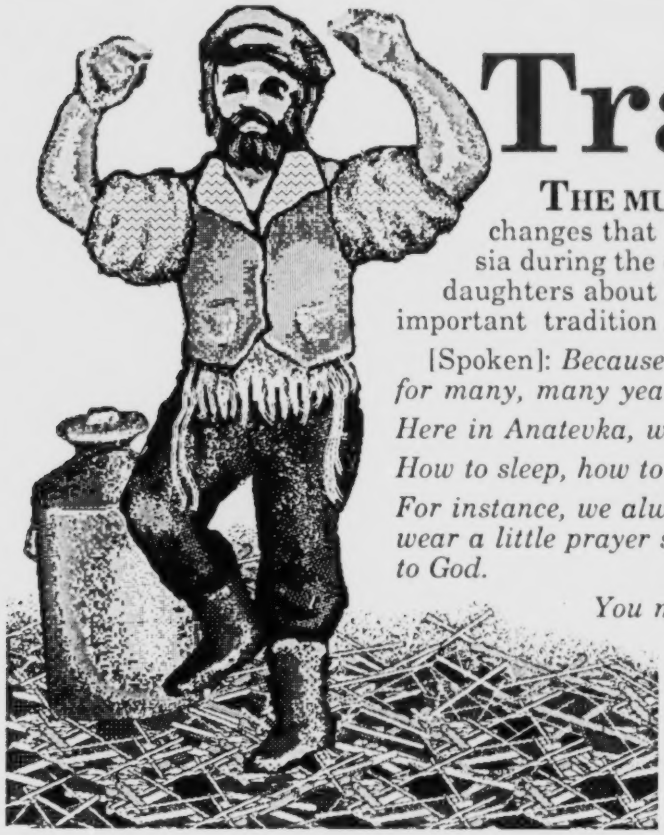
Plot the Results

Ancestry of Class



Mark on this chart the number of people in your class with ancestors in each of the groups (from "Ethnic Origins" section of the *Class Census*). Shade in all the spaces to the left of your mark. Which group has the largest number of people in it? Which has the next largest number? Which has the smallest number? Why?

Compare this graph to the graphs on pages 54 and 55 showing the ethnic make-up of Pennsylvania and the nation. How is your graph similar to each of these? How is it different? Why?



Tradition!

THE MUSICAL *Fiddler on the Roof*, is about changes that happen in a little Jewish village in Russia during the early 1900s. Tevya, the father of three daughters about to be married, explains in this song how important tradition is to the people in his village.

[Spoken]: *Because of our tradition, we've kept our balance for many, many years.*

Here in Anatevka, we have traditions for everything:

How to sleep, how to eat, how to work, how to wear clothes.

For instance, we always keep our head covered and always wear a little prayer shawl. This shows our constant devotion to God.

You may ask, "How did these traditions get started?" I'll tell you ... I don't know! Tradition!

And because of our tradition, everyone of us knows who he is and what God expects him to do.

WHO DAY AND NIGHT must scramble
for a living,
Feed a wife and children,
Say his daily blessing?
Who has a right as master of the house
To have the final word at home?

The Papa! The Papa! Tradition!
The Papa! The Papa! Tradition!

WHO MUST KNOW THE WAY to make a
proper home,
A quiet home, a kosher home?
Who must raise a family and run the home
So Papa has time to read the Holy Book?

The Mama! The Mama! Tradition!
The Mama! The Mama! Tradition!

AT THREE I started Hebrew school.
At ten I learned a trade.
I hear they picked a bride for me.
I hope she's pretty.

AND WHO does Mama teach
To mend and tend and fix
Preparing her to marry
Whoever Papa picks?

The daughter! The daughter! Tradition!
The Papa, Mama! Sons! The daughter!
Tradition! Tradition! Tradition!
Tradition! Tradition! Tradition!

Without our tradition
Our lives would be as shaky as ...
As a fiddler on the roof!

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What do you think would happen?

TRADITIONS HELPED the people in Anatevka know what to do in their lives. But some things happen that do not fit traditional ways. Write what you think would happen if...

...one of Tevya's daughters wanted to marry a boy she fell in love with?

...someone came to town offering to teach both boys and girls to read?

...a man who was not Jewish wanted to marry one of Tevya's daughters?

...Russians who were not Jewish began to destroy property and burn houses in Anatevka?

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Your traditions

FAMILIES HAVE CHANGED A LOT since Tevya's time. But we still expect certain people in our families to act in certain ways or do certain things—that's tradition! What would Tevya's song sound like if it were written for your family and its traditions? Fill in the blanks in the verses below.

TRADITION

Who day and night _____

_____

_____

_____,

_____

_____?

Who has the right _____

_____

_____?

The _____ ! The _____ ! Tradition!
The _____ ! The _____ ! Tradition!

Who must know the way to _____

_____

_____

_____?

_____

_____

_____?

The _____ ! The _____ ! Tradition!
The _____ ! The _____ ! Tradition!

At three I _____

_____

At ten I _____

_____

_____

_____.

And who _____

_____

_____

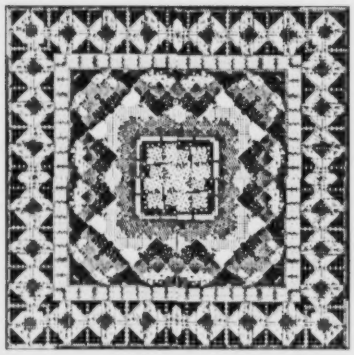
_____,

_____

_____

_____?

The _____ ! The _____ ! Tradition!
The _____, _____! _____! The _____!
Tradition! Tradition! Tradition!
Tradition! Tradition! Tradition!



FAMILY FOLKLIFE

Collecting family stories—a process called family folklore—will help you see how important traditions are to your family. Interview a family member to collect your family folklore:

- **Read** the questions on the following pages.
- **Cut out** the cards for questions you want to ask (you will not have time to ask all of them!).
- **Arrange** the question cards in the order you would like to ask them. Practice the questions.
- **Ask** an older family member your questions. Choose a quiet time for your interview. Use a tape recorder, if you can, to record his/her answers.
- **Listen** to the tape when you are finished with the interview.
- **Write** a few sentences about each answer on your card to share with others.

What kind of apartment or house did your family live in? What was the neighborhood like?

Where did the children in the family like to play inside? Where did they like to play outside?

Who slept in what room? What were the busiest places in the house? Why?

What kind of plants or garden did the family grow? What did they do with the produce? Who worked in the garden? Were any animals (like pigs or chickens) raised for food?

Questions about *Everyday family life*

Who lived at your house? Besides the regular family members, what "outsiders" became part of the family? What special names were they called?

Who prepared, served and cleaned up after daily meals? How did the family decide who did the chores?

What was the family's usual daily schedule? How did everyone spend his/her time at home? In the summer? In the winter?

Describe any mealtime or clean-up traditions in your family.

What were family meals like? What kinds of foods were served? What foods were family favorites? How did they become favorites?

What did Saturday mean to the family? What did Sunday mean?

What religious group did your family belong to? How important was religion in your lives?

What pets were kept? What are the funniest stories about pets in your family? ...the saddest? ...the most touching?

How were children trained and disciplined?

What special words, sayings, or nicknames are used in your family? How did they come about? Do any come from your ethnic background?

What were children's duties at home? How did these increase as children grew older?

How was your family like or different from other families in town? Why?

Questions about *Celebrating & having fun*

What did your family do for entertainment? What sports were played or enjoyed as spectators?

What were some favorite rhymes, chants, jokes, or songs you remember?

Who visited your family often? Who did you visit? What did family or friends do during visits?

What was considered "lucky" or "unlucky" in your family? What family "luck" stories have you heard?

Tell me about the children's favorite outdoor games? Tell me about the children's favorite indoor games?

What trips did your family take? What form of transportation did you use? Why? What family trip do you remember best?

What holidays or festivals did your family celebrate? What holidays were most important? Why?

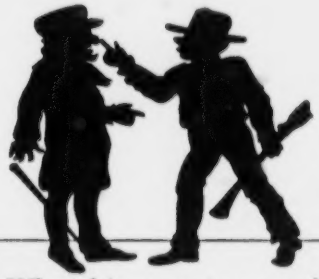
How and where were marriages, funerals, christenings, bar mitzvahs and other "once-in-a-lifetime" celebrations held?

How were these holidays celebrated? What was "traditional" about these celebrations? What new ways did your family "invent" to celebrate the holiday?

Does your family hold reunions? Who organizes them? Who comes?

How were special times like birthdays, anniversaries, new jobs, etc. celebrated?

What usually happens at the reunions or other get-togethers?



Questions about *Good times & bad times*

What big events or upheavals occurred in the life of your family or your town?

How were illnesses treated in your family? What diseases or conditions were feared most? Did any of them ever affect your family?

What family stories have been told about good times or hard times?

What courtship or wedding stories have been passed down in your family?

What stories are told of natural disasters like floods, tornados, blizzards, etc.?

What stories has your family told of great fortunes lost or made? Are they funny or sad?

What members of the family served in the military? What were their duties? Did any see active service? What war? Where?

What stories are told about "heroes" or "cowards" in your family?

What stories have been told about their experiences in the service?

Who did you admire most in the family? Why? Who was your hero outside the family? Why?

How did military service of family members affect the lives of others in the family?

When you were young, what did you hope to be when you grew up? What became of that dream?

Questions about *Working*

How did the members of your family make a living?

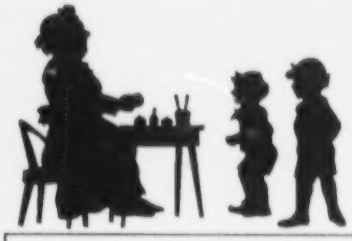
What were the responsibilities of the woman of the house?

What training did family members have to get for their jobs?

What jobs, if any, did women hold outside the home? Why did they work? How did the family feel about their working?

What were job conditions like?

How old were the children when they started to work? What were their jobs like? How much did they earn? Were they able to continue school? If so, how?



Questions about *School*

What was the neighborhood school like?

What subjects were taught in school? What was your favorite? Why?

How far away was the school? How did the children get there?

What outside games and sports were played at school? What inside games were played at school?

What stories do you remember about things that happened on the way to or from school?

How many years did most people in the family attend school? Why?

Questions about *Community*

Describe the town where you lived (or the one nearest to you).

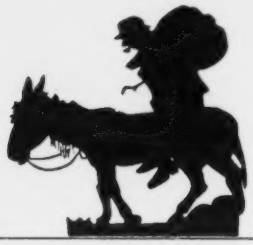
Who did the family shopping or marketing? Where and how often did they go?

What was the most important form of transportation in town?

What clubs or organizations did family members belong to? How important were these clubs to the family?

When, if ever, did the family need to make a trip to a larger town? How did you travel there? What memories do you have of those times?

What community events or celebrations do you remember?



Questions about *Migration*

From what foreign country or area of the U.S. did each branch of your family come?

What did they know about their destination before they came? How did their new home live up to their expectations?

Why did they emigrate or migrate?

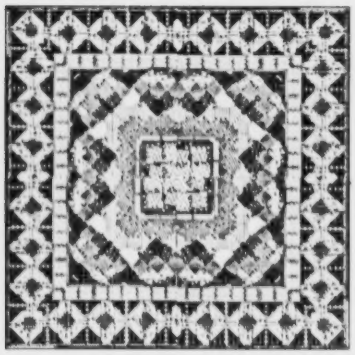
What difficulties did they have when they arrived? Where was the first place the family lived in this country? How often did the family move? Where and why did they move?

When and where did they arrive? How did they travel? How much did it cost? How long did it take?

As time passed, what old customs and values were kept? Which were not? Why?

Family Folklife Floorplan

- During your interview, ask the person you interview to map out his/her house or apartment as it was when he/she was growing up.
- Ask them to mark what activities happened in each room of the house as they answer your interview questions.



INTERVIEW REVIEW

After your interview, review your answers:

- List three family traditions or stories that come from your ethnic background:

☐

☐

☐

- List three family traditions or stories that have nothing to do with your ethnic background:

☐

☐

☐

Compare your answers with a friend's:

- How are your families' traditions and experiences the same?

- How are your families' traditions and experiences different?

- Why are they the same or different?

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ETHNIC EDIBLES

Foods that come from our ethnic traditions jog family memories of good times, bad times, and everyday times.

Ask family members for traditional recipes. Write down each recipe and any stories that the people who give you the recipes tell about each special family dish. You can help them remember good stories by asking questions—below are some questions to help you get started.

- How long has this recipe been in the family?
- When and where was this food usually prepared and served—everyday dinners, special holiday celebrations, to stretch the budget during tough times?
- Who in the family has the best knack for making this food? How did they learn to make it?
- Who taught you how to make this recipe?
- What special memories do you have of preparing this food? of serving or eating this food?

Remember to write down the ethnic groups these foods came from and the names of the family members who gave you the recipes and told you the stories. How many traditional family recipes can you find?

_____
(name of dish)

from the _____ *family*

_____ (ethnic group)

from the kitchen of

(name of dish) (name of cook, relationship to student)

This recipe has been in our family for _____ *years.*

The story of this recipe: _____

_____

_____

_____

_____

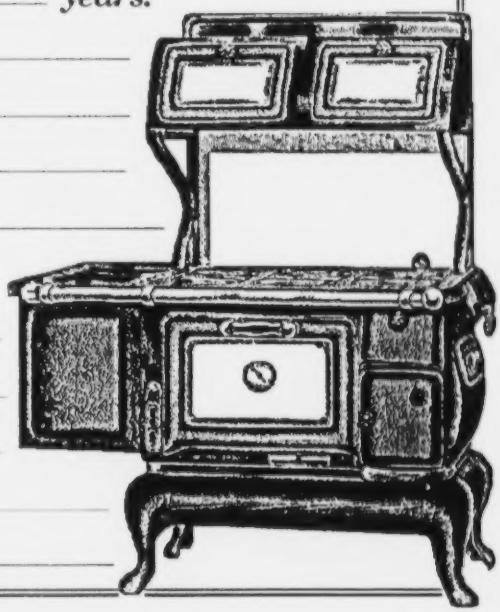
_____

_____

_____

_____

_____



OUR FAMILY'S MIGRATION

Immigration is only part of the story of how ethnic traditions spread. Families continue to migrate within the United States, too.

Mark your family's migrations on this map.

What traditions did each branch pick up or leave behind along the way?

KEY

Mark each migration path with a different pattern or color of line.

Mother's family:

Grandmother's family:

Grandfather's family:

Father's family:

Grandmother's family:

Grandfather's family:

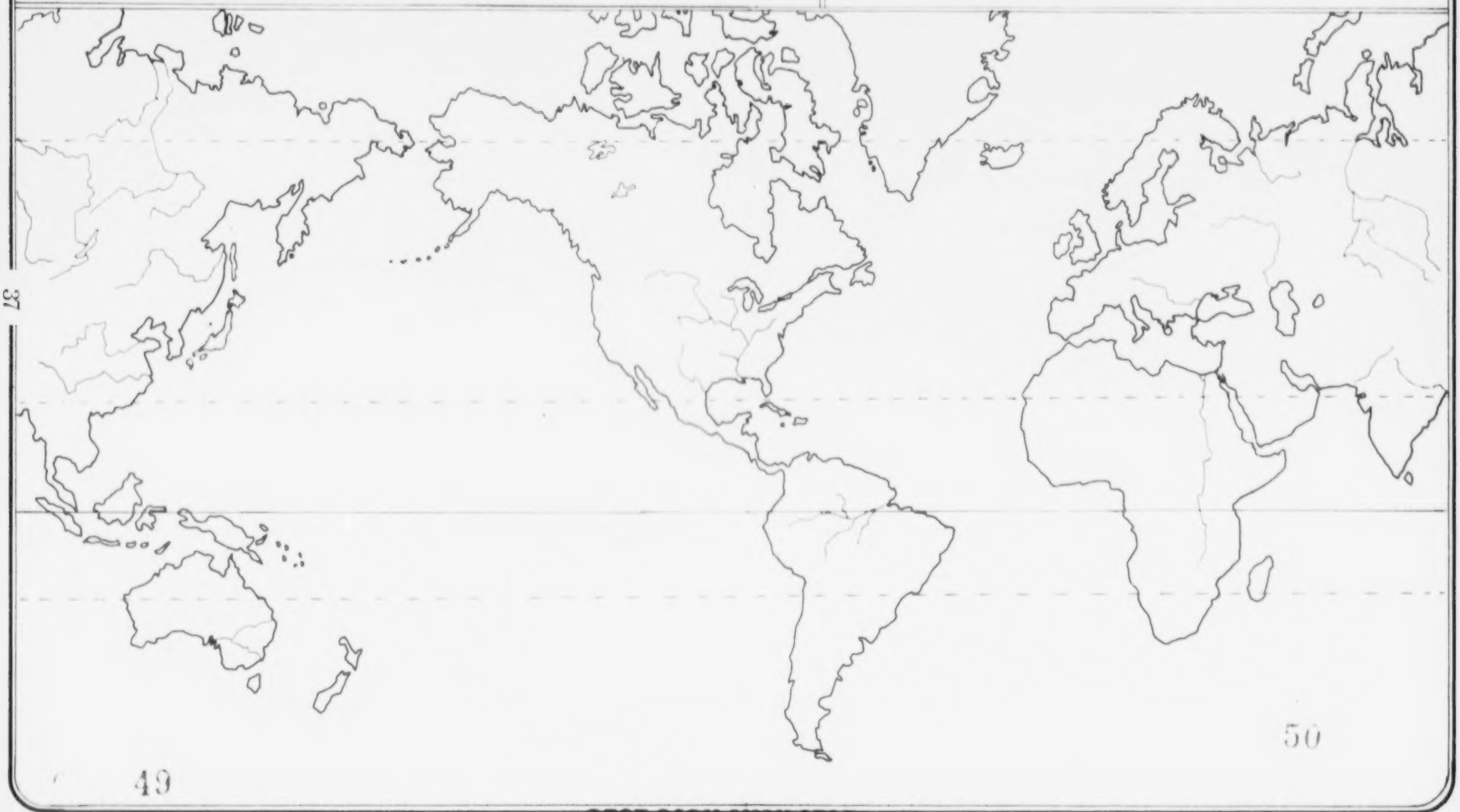
Others (aunts, uncles, brothers, sisters, etc.):

TRACING YOUR ROUTES

Locate the areas your ancestors came from on this world map. Mark each area with a different color. Use a matching color to trace the path each ancestor took to his or her new home in America. How many stops did they make? How long did the trip take?

LEGEND

In this space, match the colors you used with the ancestors they stand for.



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GOOD STORIES FROM HARD TIMES

Anyone who reads the comic strips on Sunday morning, takes a child for a walk on a Sunday afternoon, tells a family story at dinner or a fairy tale before bedtime, may soon find that these events become family traditions. Traditions may be as commonplace as the evening meal with its ceremony of carving and serving, tossing the salad, or they may be as ritualized and sanctified as a wedding, funeral, or Christmas celebration.

In some instances, these traditions are ethnic in origin. However, this next tradition is practiced in families with different ethnic backgrounds:

"We had a tradition just in our immediate family that I really liked. My father died about five years ago but we still carry it on. On my brother's birthday and on my birthday, the family always has dinner together. And Dad used to sit down with a drink and recount the day of our birth: what happened, how he felt, how my mother felt, what was going on that day. And he did it every year. You know, he'd say, 'Oh 18 years ago at this time,' or '21 years ago at this time,' or whatever. My brother and I have kind of carried that on."

As this account suggests, storytelling is a particular sort of tradition, and is often part of the larger tradition of the evening meal or, in this case, the birthday dinner.

In American families the evening meal seems to be the most common setting for storytelling. Perhaps it is not coincidental that the emotional satisfaction one enjoys by telling stories is accompanied by the physical satisfaction one enjoys by eating a meal. In fact, families often have dinner traditions which limit storytelling to the latter part of the meal, after the initial urge to eat has been quelled a little, and relaxation becomes both physically and psychologically appropriate.

In some families storytelling is permitted only over dessert. In others it begins at the table and then moves into the more comfortable areas of the house. Sometimes a particular family member, generally an elder such as a grandfather or an aunt, begins with tale-telling activity, often with a chuckle or a twinkle in the eye. Sometimes children begin the storytelling by asking questions: what was it like in the old days, Daddy?

The evening meal is not only the most common occasion for storytelling, but food is among the most common topics for the stories. Cooking disasters, for instance, are a staple in the repertoire of the family tale-teller. Stories are also told about feeding families during the Great Depression. In one, a grandmother prepared a Depression meal of vegetable soup and a salami. Uncle Bill, a young boy at the time, was throwing a dirty ball against the wall when he was not tossing it to the dog, King. On a misthrow, the ball splashed into the vegetable soup. The grandmother was so enraged that she threw the hunk of salami at the boy. King leaped up, caught it in his teeth and ran outside to savor it. The Depression meal was ruined.

This story does more than treat the topic of food in a humorous way. It represents a break in the storytelling routine in a literal fashion; if any stories were to be told around the table that night they certainly wouldn't after the dog ran off with the meal. Family stories do not refer to the day-to-day routine, but to specific incidents and dramatic occasions that disrupt that routine--ruined meals, burnt turkeys, not the usual fare.

Transformed into story form, the incident of the dog and the salami was repeated as part of ordinary dinner conversation. It became part of the recurring meal activities, part of the very routine it disrupted. Through storytelling, the *faux pas*,

the cooking disasters, the Depression traumas, the Civil War cowards and all the other misfortunes celebrated in family stories became institutionalized; they become part and parcel of holiday celebrations, of long rides in the car, or of the evening meal. Family stories serve as a way of making the unexpected, the unforeseen, and the disastrous part of the smooth and routine functioning of the family.

Family members seem aware of this function for their storytelling. After a particularly harrowing or traumatic experience the remark is often heard, "at least it will make a good story." Or "we'll look back on this and laugh." Clearly, the story form makes it possible for people to laugh over incidents that were anything but funny at the time. This laughter, which so often accompanies storytelling, can not be overlooked. It signals that the trauma of the original incident has been incorporated into the daily round of family life.

Storytelling serves not only to bring the past to bear upon the present, but to make the disruptive, disturbing and tragic breaks in the routine part of the smooth, ongoing life of the community.

The most decisive break in the routines and day-to-day traditions of family life is the death of a family member. One man talked about the death of his father and the role of storytelling in the mourning process. During the seven days of "sitting Shiva" as the formal Jewish grieving period is called, the stories went through several stages. First, a period of speechless grief gave way to stories of his father as a saint; later they changed to stories of his father as an ordinary man; by the end, stories were told of his father as a trickster, a shrewd and funny man, good and bad by turns. These last were the permanent family stories that still serve to maintain his father's spirit as a force in the life of his family.

In the family, as in every community, members gather on certain occasions to share in their leisure. The emotional investment of the members often serves to transform recurring activities into a set of binding traditions. Storytelling is a particularly meaningful tradition in the family as it is in all communities. It serves not only to bring the past to bear upon the present, but to make the disruptive, disturbing and tragic breaks in the routines part of the smooth, ongoing life of the community. ❑

Steven Zeitlin, "Good Stories from Hard Times," 1978 Festival of American Folklife *(Washington, D.C.: Smithsonian Institution, 1978), pp. 23-24.*

MAINSTREET MOSAIC

The Ethnic Texture of Your Community

Mainstreet Mosaic

The Ethnic Texture of your Community

Unit Objectives

Students will:

- Define the term "community" and discuss how many cultures together make up the culture of a community.
- Compare and contrast parallel aspects of different cultures coexisting within their communities.
- Describe how ethnic groups interact in a community.
- Gather information about ethnicity in their communities through interviews, written and statistical records, photographs, artifacts, maps, and the landscape itself.
- Analyze and record that information and communicate it in a meaningful way.
- Use research skills to study ethnicity in their communities, analyze how ethnic groups interact locally, and communicate the results of their findings.
- Appreciate the multi-ethnic nature of their local communities.
- Cite the causes of prejudice and discrimination in local communities.
- Identify prejudice, discrimination, and stereotyping in their communities.

About this Unit

"Community" is an amorphous word. It can take many shapes and it is certainly more than just a geographical place. A major goal of this unit is to show exactly how complex the notion of community is. The reading, "American Sense of Community: Circling the Square or Hitting the Road" is a delightful introduction to the subject for the teacher. We might technically qualify for membership in many different groups, yet we may not "belong" to all of them. "Belonging" is a very special quality of community that implies participating in or sharing values.

Once this basic idea of community is developed, it is easy to understand how a geographic community can in reality contain many overlapping

communities. In other words, many communities share the same "turf." In this unit your students will explore such concepts using primary sources available right in the community. They will also study one way that ethnic groups reinforce group pride and solidarity through folk heroes.

At the end of the unit is a case study of community ethnic history, researched and presented by elementary students, that may provide inspiration for using local history resources to study ethnicity.

Recommended activities for earlier grades

Mainstreet Mosaic Map (they may find it easier to draw buildings head-on rather than from the top, map-style), "Mike Fink's Brag" and "The Ballad of John Henry" in *Folk Heroes Keep Ethnic Pride Alive, Oral History* (the biggest challenge is helping young children stick to the goal, otherwise, they make great interviewers and love listening to the immigrants' stories).

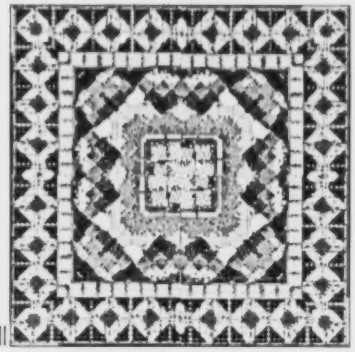
Key Words

community
ethnic group
census
survey
primary source

Community Resources

local newspapers
ethnic newspapers
photographs
oral history
local publications (church histories, school yearbooks, company anniversary programs, etc.)
maps, current and historical
city directories
telephone books and other business directories

Notes...
Student Exercises and Readings



Recommended background reading for teacher:
"American Sense of Community: Circling the Square or Hitting the Road" (pp. 86-88).

"Community" is an amorphous word. It can take many shapes and it is certainly more than a geographical place. A major goal of this unit is to show exactly how complex the notion of community is. The reading, "American Sense of Community: Circling the Square or Hitting the Road" is a delightful introduction to the subject and can provide you with many images about community to discuss with your students. The article builds on the ideas about family folklore introduced in the previous unit. The author believes that the ideal of community life "has been and is still central to our values from the beginnings of our country." The quilting bee, the town square, and the square dance are offered as analogies of "community." After you read the article, discuss these ideas with your students and ask them to think of other community analogies, perhaps more relevant to their lives.

In the first paragraph the author describes his notion of community: "Community is composed of people meeting regularly who have inherited or developed ways of celebrating their sense of coming together" (p. 86). Ask the class if they agree with this definition. Are there communities that do not meet regularly? What does it mean to "celebrate their sense of coming together"? Can they come up with their own definition? Does sitting at lunch together in the cafeteria every day constitute a community? Are the school band and the football team separate communities within the school?

An Ethnic Portrait

pages 54-55

Students will:

- Compare the ethnic make-up of their class, Pennsylvania, and the United States.
- Hypothesize reasons for any similarities or differences.

On pages 54-55 are bar graphs generated from summaries of the 1980 census (abstracts of recent census statistics are made available, although the actual records remain confidential until 75 years have passed to pro-

tect the privacy of individuals) that show the ethnic make-up of Pennsylvania and the nation as a whole. Have students compare the two graphs. Which bar is the longest on each graph? Which is the shortest? For what ethnic categories are Pennsylvania's bars longer than the United States'? For which ethnic categories are Pennsylvania's bars shorter than the United States'? Which bars are about the same length? How are they different? What might explain these differences and similarities? Now, in the same way, compare these two graphs with the class census chart done earlier (p. 17). How is the ethnic make-up of the class the same as that of Pennsylvania and the United States? How is it different? What might explain the similarities and differences?

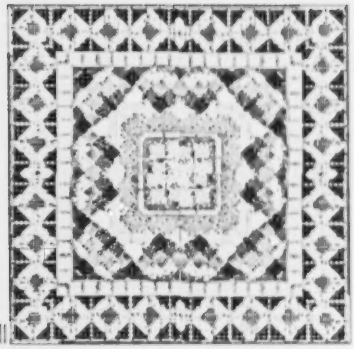
Mainstreet Mosaic Map

pages 56-57

Students will:

- Identify evidence of community ethnicity in businesses, churches, restaurants, and organizations in the central business district of their community.
- Formulate questions about ethnic background to ask of the owners of these establishments.

Demonstrate to the students how much ethnicity is a part of the everyday life of your community by randomly browsing through the Yellow Pages or a local community directory and picking out several bits of "evidence"—a Greek Orthodox or African Methodist Episcopal (AME) church, a pizza shop or Chinese restaurant, a Polish Falcons lodge, an Italian tailor, a German baker, or an Irish pub. Ask them if they can think of any other organization or businesses with ethnic names or products or services. Then have students walk or ride along a business district in your community, marking on the blank *Mainstreet Mosaic Map* (pp.56-57) any evidence of ethnicity (give them examples like those listed above) they find. Depending on your circumstances, this may work best as a homework assignment. If they are unable to guess what ethnic groups are represented by certain names and it is feasible in your community, have them politely ask—in person or by phone—someone at the establishment for more information (they should explain the project and the reason for the request, of course!).



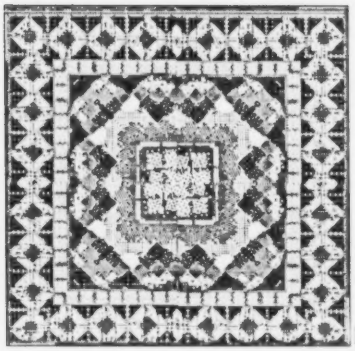
If you wish, expand on this idea and have students each formulate three questions and contact several of the businesses or organizations to ask the questions. Then they can pool their information and annotate their maps. Either way, color code the ethnic groups on the map to better see the proportion of the various ethnic groups in the community. Compare this geographical information with the *Class Census* chart on page 17. Are there any ethnic groups represented on the map that are not on the chart? Are there any ethnic groups represented on the chart that are not on the map? What could be the reason for any differences or similarities between the map and the chart?

Option I

If your community does not have a clear-cut business district, try this method of making a *Mainstreet Mosaic Map*, instead. Get a large map of your township or borough from your municipal office. Using the students' memory, the Yellow Pages, local newspapers or directories—list on slips of paper the names and addresses of all the ethnic establishments you can find. (Be sure to tell the students to watch for and write down ethnic establishments they see on the way to school or while driving around with their parents.) Find where each establishment is located on the map and pin the paper slip with the establishment's name onto the map. Is there any place in town where a particular ethnic group concentrates?

Option II (or follow-up activity)

Create a walk-on gameboard using the information discovered about various ethnic businesses in town. Sew two white plastic disposable tablecloths together to make a square. Draw 20 or 24 blocks (five or six on each side) around the outside of the game board with permanent marker. After researching businesses, churches, and organizations that show the ethnic background of your community, each student selects one of these businesses or organizations to include in the game. Each student writes three questions about his/her selection on a separate index card and draws the establishment in one of the blocks. When the gameboard and game cards are finished, the class is divided into two teams. Each team chooses one player to be its "walking marker." The two markers stand on the first space. Both teams roll the die—the team rolling the highest number has the first turn. The first player rolls the die



Notes...

and selects a question from the top of the card stack. He/she may answer the question or call on someone from his/her team to answer. If the answer is correct, the marker moves the number of spaces rolled. If the answer is not correct, the marker stays in place and the other team rolls the die. The first team to get through the community to the end is the winner.

Ethnic Folk Heroes Keep Ethnic Pride Alive

pages 58-77

Background reading for teacher:
"Ethnicity as Expressed in Organizational Life," Philip Rosen (p. 89)

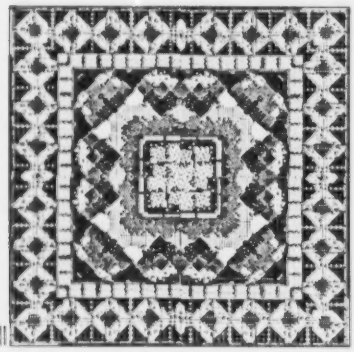
Students will:

- Read the stories of three ethnic folk heroes.
- Write a "brag" about themselves.
- Visualize and draw the story told in a song about an ethnic folk hero.
- Write a tale of a folk hero appropriate for today.

Ethnic groups, along with family traditions, serve an important role in preserving a sense of ethnic identity among its members. Very often it is membership in an ethnic group—perhaps a church, social, or political organization—that separates those who identify with an ethnic group from those who are not even aware of their own ethnicity. "Ethnicity as Expressed in Organizational Life" provides background for the teacher on the topic of ethnic organizations, how and why they are formed, and how they continue to serve their groups as needs change.

One way ethnic (or occupation) groups have traditionally fostered this sense of pride and belonging—often to counteract the prejudice and discrimination they met from the "majority"—is through tall tales and songs of super-heroes belonging to their group. We have reprinted the stories of three ethnic "super-heroes" who are associated with Pennsylvania for reading, singing, or read-aloud in the classroom.

Mike Fink. Mike Fink was a real Scotch-Irish keelboat driver from Pittsburgh to New Orleans during the late 1700s and early 1800s before



the days of steamboats. He was born at Fort Pitt (which later became Pittsburgh) in 1770, but started travelling the rivers at an early age. Boatmen would pass the long hours on the river by trying to top each other with outrageous boasts about their meanness, bravery, and strength. Mike Fink's brags and his rowdy behavior were notorious! His biggest rival in sharp-shooting and bragging was Davy Crockett. Ask several students to practice bragging "Mike Fink's Brag" (p. 58) and then have all of them perform the brag for the class. Have the students vote for the student with the "braggiest-"sounding brag. Then have them write a brag about themselves. They should start by listing on their worksheet (p. 59) all the things they are good at or proud of—remind them that Mike would not have been timid about praising himself! Then they can write a brag about themselves based on their list of accomplishments, being sure to exaggerate as much as possible. When the brags are finished, students can read them aloud in their most bragging voices.

John Henry. One of America's most popular folk songs was about the black railroad worker John Henry. He was a real person who worked throughout the South, and the states of Maryland, Pennsylvania, and West Virginia, laying track in the 1870s and 1880s. Supposedly, John Henry could "drive steel" faster and longer than any man on earth. When the railroad introduced a steam hammer, everyone thought John Henry had met his match. "The Ballad of John Henry" tells the story of the day John Henry challenged the new steam hammer. This folksong was a favorite of black workers who took pride in such a superman and of the labor movement who sang it to mourn the loss of jobs to machines. Teach the song (p. 60) to the students, discuss what is happening in the song, then have them draw John Henry in his duel with the steam hammer on the worksheet on page 61.

Joe Magarac. Joe Magarac was a different kind of steel man who grew in the imaginations of the Croatian steelworkers of Pittsburgh. Stories of Joe's prowess at steelmaking fostered pride in the new immigrants, while the jokes about his "greenhorn" ways helped them laugh at themselves as they met some of the difficulties of adjusting to life in America—even the word "magarac" means "jack-ass"! The story of "Joe Magarac and his USA Citizen Papers" has a semi-serious ending, how-

ever. In spite of the fact the Joe sacrifices himself to save the batch of steel he was working on, he (as part of a steel beam in a new building in Washington) overhears politicians making anti-immigrant ethnic slurs. All ends well as Joe comes back to life to right this injustice. The story of Joe Magarac makes a perfect read-aloud story since it is long, but full of humorous repetition.

After reading the story of Joe Magarac, brainstorm a list of occupations of today that have replaced keelboatmen, railroadmen, and steelworkers. Here are a few ideas to start with: computer expert, truck driver, pizza maker, television reporter, bus driver, auto mechanic, robot inventor, fast-food hamburger maker, astronaut, weather reporter, disc jockey, etc. Then, have students write and illustrate a story of a folk hero for today (pp. 75-77).

Oral History

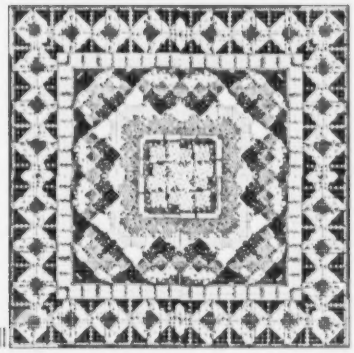
pages 78-84

Background reading for teacher:
"Hands-On the Past: The Riverview Children's Center Museum Project," Susan K. Donley (pp. 90-93).

Students will:

- Set an interview goal and plan effective questions to achieve that goal.
- Conduct a practice interview.
- Conduct an interview of an immigrant in their community.

No intellectual experience surpasses being able to talk with someone who actually witnessed an important event. That immediacy is the strength of oral history, a method of historical research that has gained more and more acceptance in the last few decades as historians have turned their attention from the "Captains and Kings" of history to everyday people. Children can excel at conducting oral history interviews when they are trained with several simple, but critical skills: (1) setting a goal for the interview, (2) planning questions to ask that are open-ended rather then close-ended, and (3) practicing the questions until they are comfortable with them (p. 78). They will need help finding interviewees, but by asking around town, you should have no trouble finding immigrants of all ages and circumstances who would be willing to visit the classroom to be interviewed.

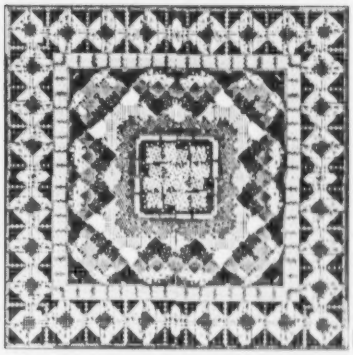


The most important way to ensure the success of an interview is to set an achievable goal. Setting a goal involves describing the main purpose of the interview in a single, simple sentence. The establishment of a goal gives the children direction both in creating questions and in conducting the interview. Before students begin to work on their individual interview goals, explain the overall general goal for the interviews—that they want to find out more about immigration. Check the children's goals to see that they are not too specific ("I want to find out if they had bikes when he was a kid," or "I want to know how high the water got in the 1936 flood"), where children might be substituting a single question for the goal. Also, check to make sure their goals are not too general ("I want to know about Ireland," or "I want to know about what your life used to be like"), where children give no direction to the interviewee. A good goal should be specific enough to be reached during the interview, yet general enough to allow freedom to develop a series of related questions.

Planning and writing a variety of questions ahead of time makes conducting an interview easier. Remind the children that a good way to "get the total picture" and meet their goal is to use a variety of the question words. Ask students to give examples of questions beginning with each of the questions words—who, what, when, where, why, and how. Help them to figure out what kind of information is requested by each question word ("who" asks about a person, "where" asks about a place, "when" asks about a time, "how" asks about a manner or way, "why" asks for a reason, "what" asks about a specific thing or action. Contrast the information gained by using these questions words with the yes-no answers given to other kinds of questions like, "Do you...?," "Is it...?" To help students develop a variety of questions for their interview, have them write at least one question that will help them reach their goal for each of the question words on page 79.

Practice before the interview should, at the very least, include reading the questions aloud and learning to use the tape recorder if one will be used. Practicing their questions alerts students to the types of responses they might expect and gives them a feeling of confidence about conducting an interview with a stranger. If there is time, an even better approach is to have students conduct a practice interview. Here are two approaches:

Practice interview I. Pair off children in the classroom. Assign them



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the goal of finding out three new things about their classmates. Ask students to generate questions and write them down before beginning. This type of interview allows them complete responsibility for the content and flow of questions in an entire interview. Interviewing a classmate, however, does not simulate the atmosphere of interviewing an unfamiliar adult.

Practice interview II. Invite a guest to the class who is somewhat familiar to the students (another teacher or school staff member, maybe). Before the interviewee comes to the class, divide the students into six groups, one for each of the question words. Set a goal with the class. Let each group work independently to generate questions beginning with their "word." Children can then select from their list several questions to ask the guest. When the guest comes, each group of children can take turns asking their questions. Allow time for follow-up questions. When the guest leaves, talk together about the interview: did we meet our goal; what new information did we learn; what can we do better next time?

After practicing their interview skills, students are ready to interview their immigrant. An effective way to structure the interview is to arrange the students into small groups, one for each immigrant. The group decides on their goal together, develops their questions together, and decides how the questions will be asked. They should also assign someone to be in charge of running the tape recorder and someone else to make certain the release form (p. 80) is signed.

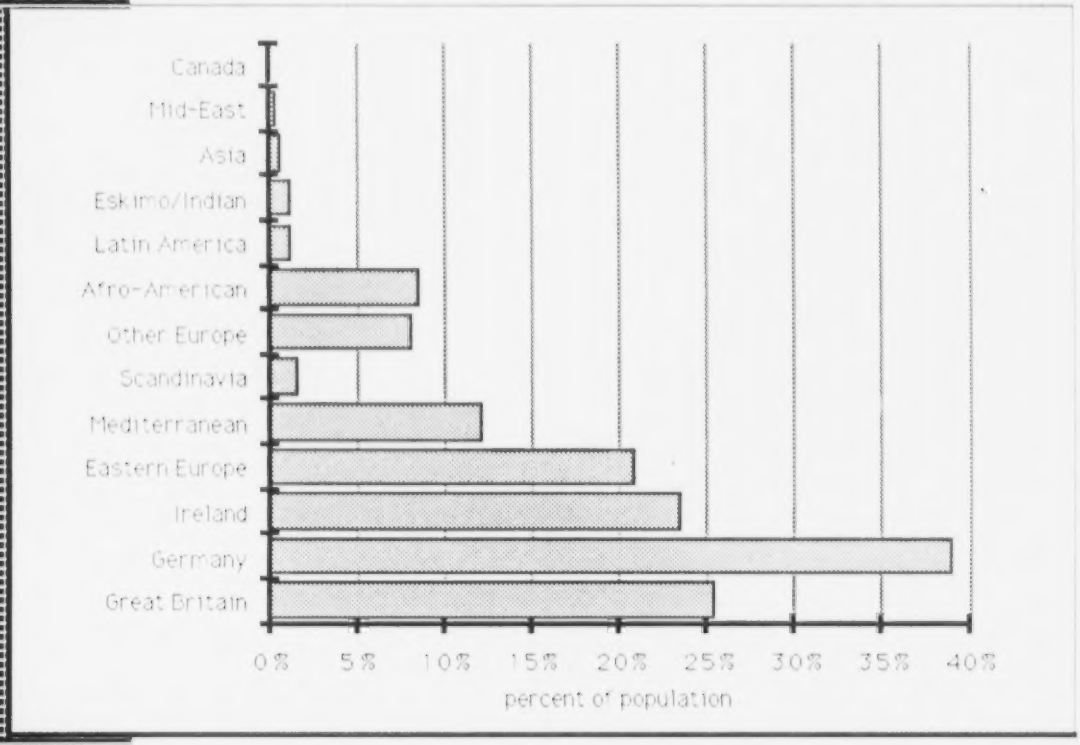
During an interview children are "bombarded " with facts and stories. A follow-up discussion helps them analyze, interpret, and synthesize information from the interview so that they can use it well. After the interviews, debrief students by having them complete the form on page 81. Discuss what they learned about immigration. If you plan on linking this interview with the migration stories in Unit III, have them answer the questions on pages 110-113 while the interview is fresh.

As a final activity, have the students write a short biography of the immigrant they interviewed (pp. 82-84). Space is provided for them to draw or paste a portrait of the person and draw a scene from his/her life. Students should also mark important events in their interviewees' lives on the timeline provided.

This method for teaching oral history skills was piloted during the Riverview Children's Center Museum Project in 1982 and is used by permission.

An Ethnic Portrait

Ancestry of Pennsylvania, 1980

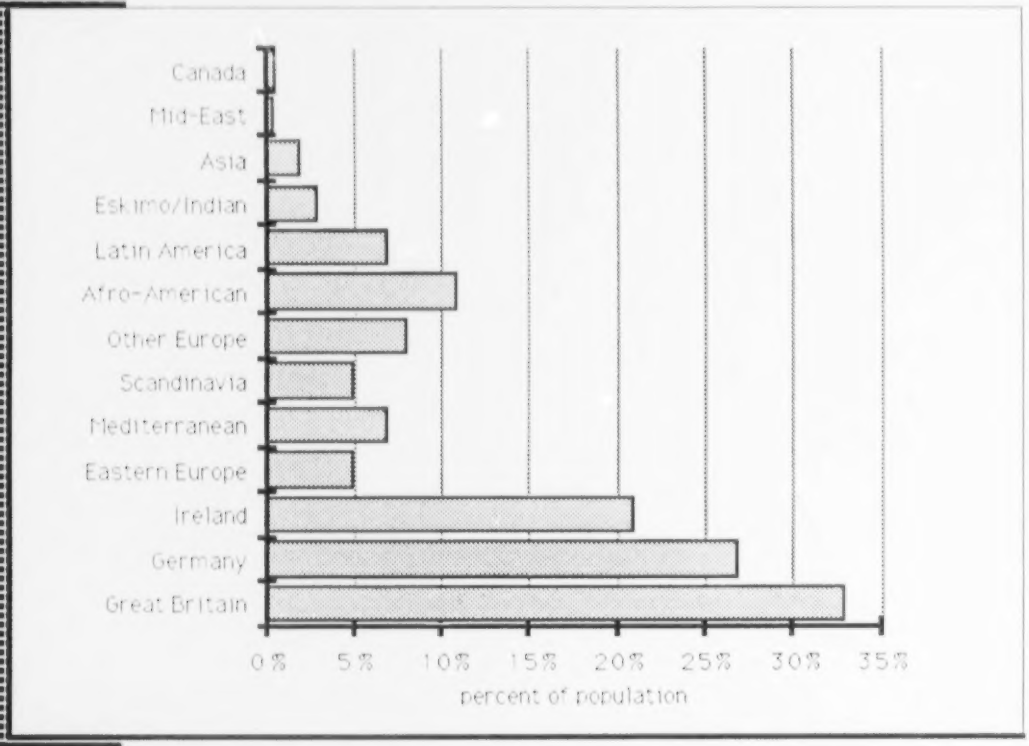


This graph shows the percentages of people who reported one or more ancestry groups on the last United States census.

People who reported more than one nationality were included in more than one group, so percentages do not add up to 100%.

Compare this chart with your class census chart (p. 17) and the U.S.A. ancestry chart (p. 55). What could be the reasons for the differences or similarities?

Ancestry of the U.S.A., 1980



This graph shows the percentages of people who reported one or more ancestry groups on the last United States census.

People who reported more than one nationality were included in more than one group, so percentages do not add up to 100%.

Compare this chart with your class census chart (p. 17) and the Pennsylvania ancestry chart (p. 54). What could be the reasons for the differences or similarities?

Mainstreet

(name of street)

- Find a business district in or near your neighborhood.
- Walk or ride along the street.
- Mark buildings on this map where there are:
  - ethnic organizations (churches, clubs, etc.)
  - businesses that sell an ethnic product (kielbassi, pizza, religious items, etc.)
  - businesses run by people whose ethnic background you recognize by their name.
- Write the name of the business, what they sell or do, and their ethnic background on each building.

Mosaic Map

FOLK HEROES
keep ethnic pride alive

NORTHWEST lumberjacks had Paul Bunyan. Pennsylvania had its own ethnic folk heroes—Scotch-Irish riverboatman Mike Fink, Croatian steelman Joe Magarac, and John Henry, a Black who passed through laying track for the railroad.

READ THE STORIES of these ethnic supermen....

MIKE FINK'S BRAG

Mike Fink was born in 1770 at Fort Pitt in Pittsburgh. He was a rowdy, sharp-shooting riverboat man who shipped keelboats up and down the Ohio and Mississippi Rivers until steamboats took over river travel. Mike Fink loved to brag in a great roaring voice...

I'm a Salt River roarer! I'm a ring-tailed squealer! I'm a reg'lar screamer from the ol' Massassip'! WHOOP! I'm the very infant that refused his milk before its eyes were open, and called out for a bottle of old Rye! I love the women an' I'm chockful o' fight! I'm half wild horse and half cock-eyed alligator and the rest o' me is crooked snags an' red-hot snappin' turkle. I can hit like fourth-proof lightnin' an' every lick I make in the woods lets in an acre o' sunshine. I can out-run, out-jump, out-shoot, out-brag, out-drink, an' out-fight, rough-an'-tumble, no holts barred, ary man on both sides the river from Pittsburgh to New Orleans an' back ag'in to St. Louice. Come on, you flatters, you bargers, you milk-white mechanics, an' see how tough I am to chaw! I ain't had a fight for two days an' I'm spilein' for exercise. Cock-doodle-do!

Botkin, B. A., ed. "Fink's Brag," A Treasury of American Folklore. New York: Bonanza Books, 1983, p.57.

Now, its *your* turn to brag!

WRITE A BRAG about yourself.

First, in the space below, make a list of all the things you are good at doing, your best accomplishments, and other things about yourself that you are proud of:

☐ _____ ☐ _____

☐ _____ ☐ _____

☐ _____ ☐ _____

☐ _____ ☐ _____

☐ _____ ☐ _____

Now, write your brag in the space below. Be sure to ***exaggerate***—that is what bragging is all about!

JOHN HENRY WAS A BLACK "STEEL-DRIVER" *on the railroad. He was born in Alabama, but worked thoughout Ohio, Pennsylvania, West Virginia, and Maryland in the 1880s. His job was to hammer in the railroad spikes as new tracks were laid down and he did it better than anyone else. This famous folk song tells about the day the boss replaced the steel-drivers with a steam-powered hammer.*

THE BALLAD OF JOHN HENRY

When John Henry was a little baby,
Sitting on his papa's knee,
Well he picked up a hammer and a little piece of steel,
Said "hammer's gonna be the death of me Lord, Lord! Hammer's gonna be the death of me."

The captain said to John Henry,
"I'm gonna bring that steam drill around,
I'm gonna bring that steam drill out on the job,
I'm gonna whup that steel on down." Lord, Lord! *(Sing last line four times)*

John Henry told his captain,
"Lord a man ain't nothing but a man,
But before I'd let your steam drill beat me down,
I'd die with a hammer in my hand!" Lord, Lord! *(Sing last line four times)*

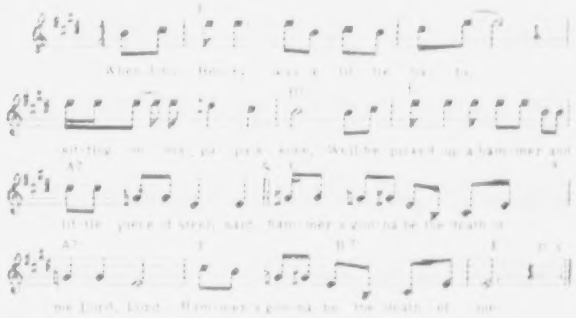
John Henry said to his shaker,
"Shaker why don't you sing?
Because I'm swinging thirty pounds from my hips on down;
Just listen to that cold steel ring." Lord, Lord! *(Sing last line four times)*

Now the captain said to John Henry,
"I believe that mountain's caving in."
John Henry said right back to the captain,
"Ain't nothing but my hammer sucking wind." Lord, Lord! *(Sing last line four times)*

Now the man that invented the steam drill,
He thought he was mighty fine;
But John Henry drove fifteen feet,
The steam drill only made nine. Lord, Lord! *(Sing last line four times)*

John Henry hammered in the mountains,
His hammer was striking fire,
But he worked so hard, it broke his poor, poor heart
And he laid down his hammer and he died. Lord, Lord! *(Sing last line four times)*

From Pete Seeger, American Favorite Ballads *(NY: Oak Publications, 1961).*



Draw John Henry beating the steam hammer.

JOHN HENRY
A STEEL-DRIVIN' MAN

***FOLKSTORIES ABOUT BRAGGING HEROES** help ethnic groups feel proud of themselves and their accomplishments. Sometimes these stories also help new immigrants laugh about the troubles they have adjusting to life in America. Below is a story Croatian steelworkers told about a steel "superman," Joe Magarac.*

JOE MAGARAC

and his U.S.A. Citizenship Papers

If anybody asks, "Who was the greatest steelman that ever was?" you say, "Joe Magarac." And you'll be right, by golly! Because he was the best feller for making steel in the whole world.

Yoh! That Joe Margarac, he was a real steel man. He was born on an ore mountain in the Old Country. He was even made of steel himself. Sure Mike—he was solid steel all over.

He was a big feller, too. Not so big high, maybe. Only seven or eight feet tall, about. But he was as big around as the smokestack on the steel mill. His arms were as strong as steel rails. His fingers were stronger than any other man's arms. He could never get a hat big enough, and he wore Size 18 extra-special wide-last triple-soled safety-toe shoes. Oh, he was one fine, big, strong feller....

Nobody ever knew about Joe Magarac until Mestrovich's party at Plotsky's farm.

So we'll start with Steve Mestrovich.

O.K. Maybe fifty, sixty, hundred years ago, Steve Mestrovich was living in the town of Braddock Pennsylvania, U.S.A. Steve was only a little feller, but he was as proud as anything. He was proud of his bushy mustache. He was proud of being a U.S.A. citizen. He was proud of being the best cinderman in the steel mill. He was proud of the way his missus cooked. He was proud of his little house on a hill, where he could look down and see the steel mill in the valley. Most of all, he was proud of his daughter Mary.

This Mary, she was the prettiest girl in the Monongahela Valley. She had big blue eyes and goldy hair, and she could dance the polka better than anybody. All the young fellers wanted to marry her. Mary liked Pete Pussick best of all. But whenever she talked of marrying him, Steve shook his head.

"Mary," he said, "you are the prettiest girl anywhere. You are daughter of me, Steve Mestrovich, best cinderman in steel mill. When you get married you gone catch best and strongest man for hoosband."

Mary always answered, "Pete Pussick is plenty strong feller."...

Steve said, "By golly, I am tired hearing every feller say he is right man for Mary's hoosband. I gone have strongest man anywhere in my fambly, you betcha....But I joost have good idea. This Sunday I will give party at Plotsky's farm in country. Everybody come. We will have contest to find out who is really strongest man. And that feller will be hoosband for Mary."...

As soon as the fellers left, Steve began to get things ready for the party. He went to Pittsburgh, where he ordered two barrels of beer from the brewery. Mary helped his missus make prune jack to drink and cakes to eat. They made big pots of polnena kapusta—meat and rice wrapped in cabbage leaves....

Come Sunday, Steve and his missus and Mary went out to Plotsky's farm in the country. In a field by the river a little platform had been built. It was fixed up pretty like the Fourth of July, with flags and red, white and blue paper. Next to it stood a long table with prune-jack, the two barrels of beer, cakes, and pots of polnena kapusta. On the other side of the platform was the gypsy band from Braddock, playing fiddles. Nice sun was shining, and the people were walking around feeling good....

Along about the middle of the afternoon, Steve walked up on the platform. He told the gypsies to stop playing and held up his hand.

"All right," he said, "now I will make speech about the contest. For a long time all the young fellers want to marry my daughter, prettiest girl anywhere. Each feller say he is best and strongest man, make best hoosband for Mary. By golly, I get sick of all that talk. Now we gone find out who

is really the strongest man."

He pointed to three long bars of steel in front of the platform.

"Everybody see those dolly bars from steel mill? First one weighs three hundred and fifty pounds. Second one, five hundred pounds. Third one is from bloomer mill and weighs as much as other two put together."

All the people looked at the dolly bars.

"O.K.," said Steve. "Now all you young fellers try to lift those dolly bars. The strongest and best man will be hoosband for Mary, daughter of me, Steve Mestrovich, best cinderman in steel mill, you betcha."

Everybody cheered while the young fellers stood up and took off their shirts. Most of them could lift up the first dolly bar. But the only ones who could lift up the second dolly bar were Pete Pussick, Eli Stanoski and Andy Dembroski.

"Now you try to lift that big dolly bar," said Steve. "By golly, that is some big hunk steel."

Eli Stanoski was the first to try. He smiled as he bent over and took a good grip on the dolly bar....He pulled and the smile came off his face. He couldn't move the dolly bar an inch. Andy Dembrosky was the next to try. First he went to the table and had a little drink of prune-jack. Then he bent over and pulled. The dolly bar didn't move....

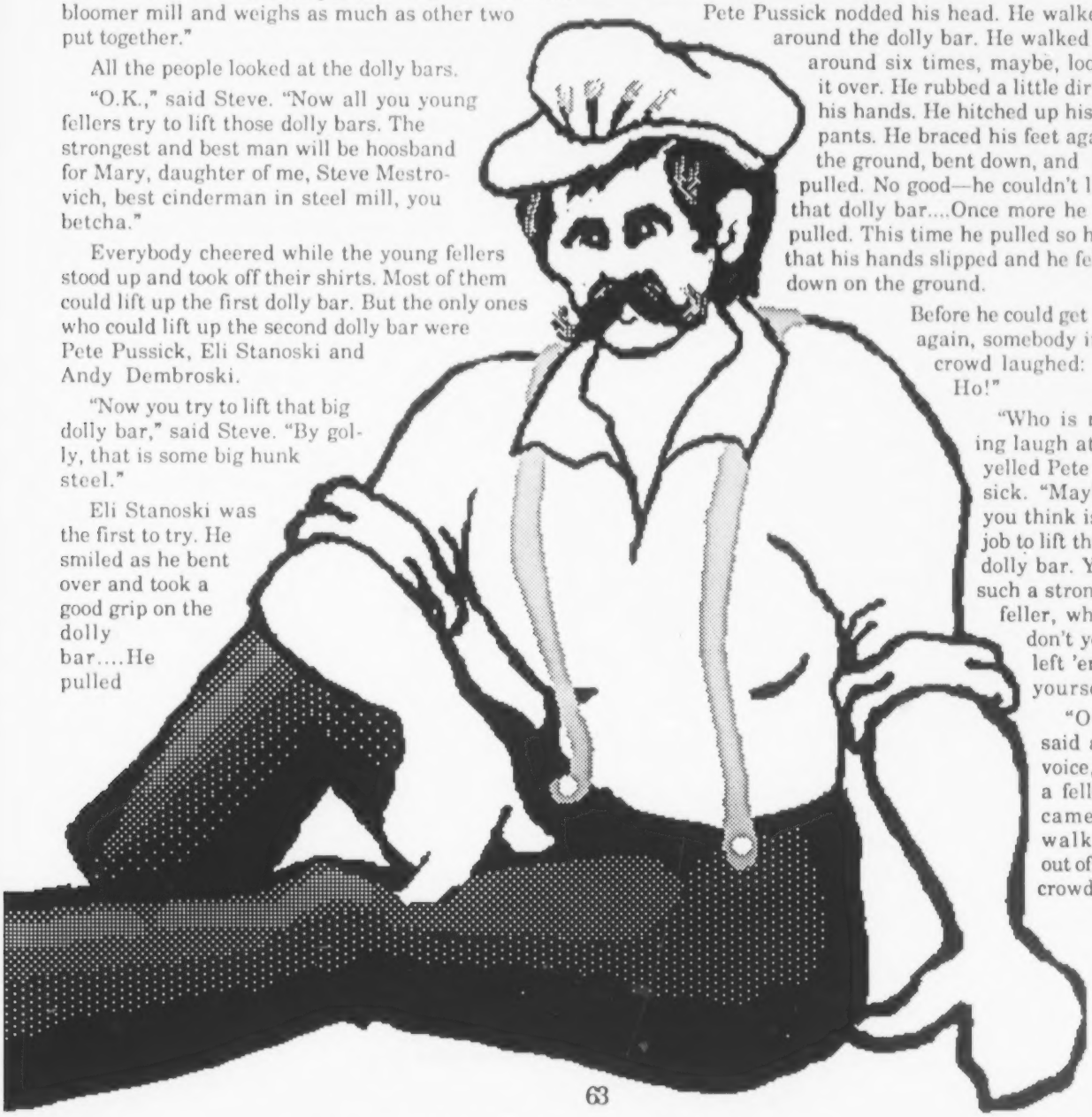
"Come on, Pete," said Steve. "Your turn now."

Pete Pussick nodded his head. He walked all around the dolly bar. He walked around six times, maybe, looking it over. He rubbed a little dirt on his hands. He hitched up his pants. He braced his feet against the ground, bent down, and pulled. No good—he couldn't lift that dolly bar....Once more he pulled. This time he pulled so hard that his hands slipped and he fell down on the ground.

Before he could get up again, somebody in the crowd laughed: "Ho! Ho!"

"Who is making laugh at me?" yelled Pete Pussick. "Maybe you think is easy job to lift this dolly bar. You such a strong feller, why don't you left 'em yourself?"

"O.K.," said a voice, and a feller came walking out of the crowd.



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"Looky!" said everybody. "Yoh!"

Because that feller was seven or eight feet tall, about. He was as big around as the smokestack on the steel mill fence. ...He was dressed in Old Country clothes, with a little cap on his head. His pants were too short for him, and so was his jacket.

Still laughing, he rolled up his sleeves. With one hand he took hold of the dolly bar. With the other hand he took hold of Pete Pussick. He lifted them both above his head, gave them a good shake, then put them down on the ground. Picking up the dolly bar again, he twisted it in his two big hands. Sure Mike—he twisted it like a piece of wire.

All the people watched him, their eyes and mouths wide open....

"Who are you, mister?" asked Steve in a small voice.

"Joe Magarac," answered the man. "That is my name—Joe Magarac."

Ho! When the people heard that, they let out one big laugh. Steve shook all over. His missus doubled up laughing. Mary giggled. Pete Pussick laughed so hard he couldn't stand up. Because in the Slovak language magarac means jackass-donkey.

"Oh, my!" said everybody. "That is some name. Joe Magarac—Joe Jackass-Donkey."

Joe Magarac smiled.

"Sure," he said. "Joe Magarac—that is me. I am big and strong and can work like magarac. I was born on ore mountain in Old Country, and I joost come to U.S.A. to work in steel mill. I am only real steel man in world. Looky, I show you."

He pulled off his shirt, and what do you think? He was made of steel all over. He thumped himself on his chest with his big fist. It made a noise like steel—bongk! bongk!

"You are joost the man I was waiting for," said Steve, taking Joe Magarac up on the platform. "You are strongest man anywhere, and you gone be hoosband for my Mary."

Making a little bow, Joe Magarac took off his cap to Mary.

"By golly," he said, "you are prettiest girl I see in all my life. But I can't be hoosband for you."

"Why not?" asked Steve.

"Joe Magarac got no time to sit around house with missus," said Joe Magarac. "Joe Magarac work all the time, make plenty steel. Joost work and eat, that's all. Better for Mary to marry Pete Pussick. Next to me, he is strongest man. And I think Mary likes him best of all."

"That is right," said Mary.

Andy Dembroski pushed his way up to the platform.

"Hey, you Steve Mestrovich!" he hollered. "If Joe Magarac is not hoosband for Mary, then you don't have strongest man in world in your fambly. What do you say about that, huh?"

Steve took off his hat and scratched his head.

Then he said, "Joost a minute." Turning to Joe Magarac, he asked, "You maybe got Uncle John in Old Country?"

"No got Uncle John," answered Joe...

"You got maybe Uncle Stanley?"

"No. No Uncle Stanley."

"You got Aunt Sophie, maybe?"

Joe Magarac nodded his head. "Aunt Sophie I got."

"Ho!" said Steve. "I got Aunt Sophie in Old Country, too. You are my cousin for sure! That's what I think all the time. So you are in my fambly, even if you don't be Mary's hoosband."

After that Steve didn't waste one little bit of time. He got a priest and an altar boy, and Mary was married to Pete Pussick. Steve gave away the bride and Joe Magarac was best man. Joe Magarac asked Steve where there was a boarding house in Braddock.

"What for you want boardinghouse?" said Steve. "You are my cousin, you come live with me. Mary will get house of her own with Pete Pussick and we will have plenty room."

"I like that fine," said Joe Magarac. "Because your missus makes the best polnena kapusta I ever taste anyplace."

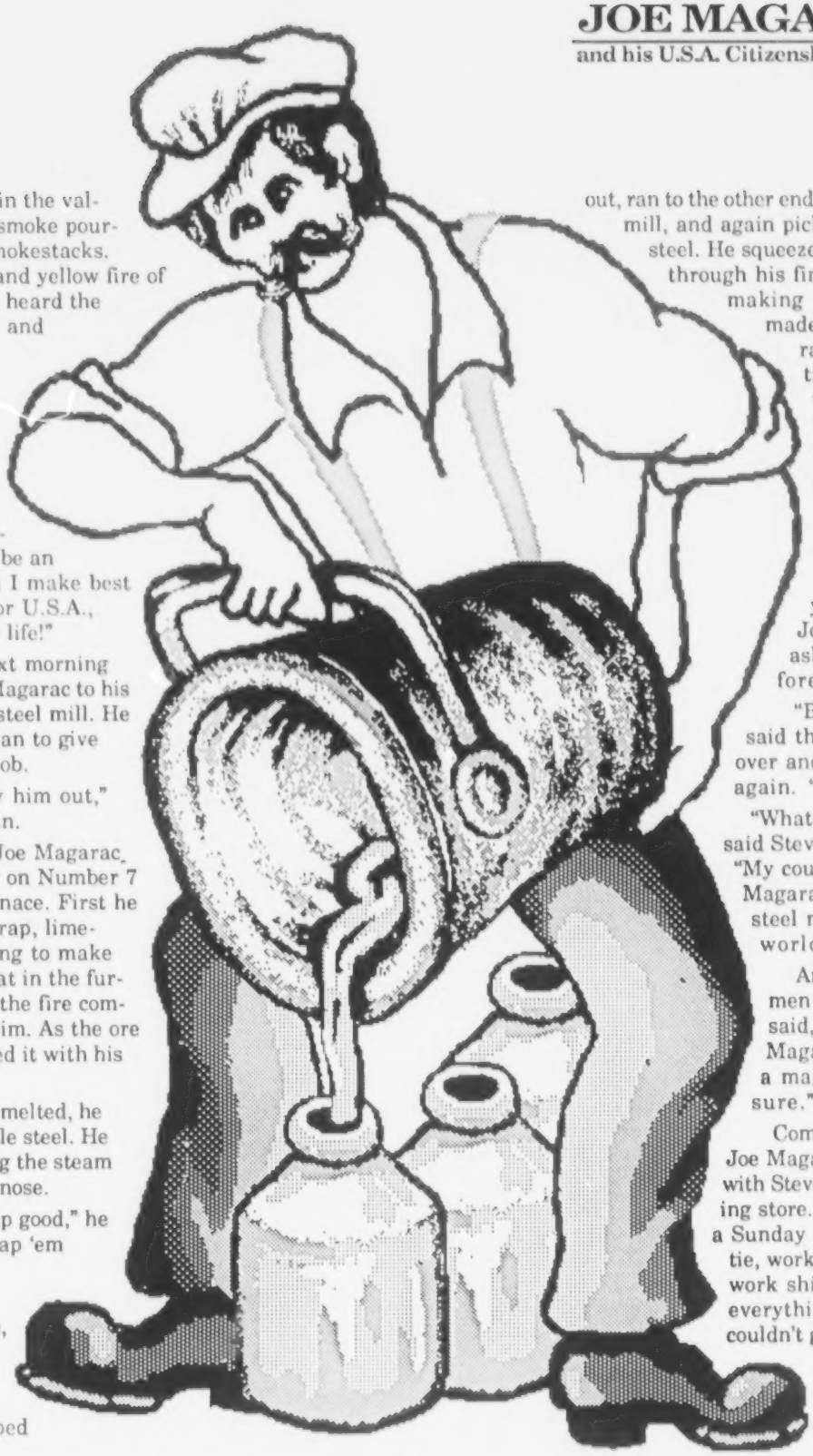
Steve's missus smiled and said, "You are nice feller, Joe Magarac. I am glad you live with us."

"Sure," said Steve. "You are greenhorn joost like I was when I come from Old Country. But I will get you job in mill, U.S.A. citizen papers, everything."

So Joe Magarac went home with Steve and his missus. When they got to the house, he looked down

JOE MAGARAC

and his U.S.A. Citizenship Papers



at the steel mill in the valley. He saw the smoke pouring out of the smokestacks. He saw the red and yellow fire of the furnaces. He heard the noise of the mill and the whistle of trains.

"By golly," he said, "this is fine place! This is fine country! I gone catch U.S.A. citizen papers and be an American. Then I make best steel in world for U.S.A., you betcha your life!"

Early the next morning Steve took Joe Magarac to his foreman at the steel mill. He asked the foreman to give Joe Magarac a job.

"Well, I'll try him out," said the foreman.

Right away Joe Magarac started working on Number 7 open-hearth furnace. First he threw in ore, scrap, limestone—everything to make steel. Then he sat in the furnace door, with the fire coming up around him. As the ore melted, he stirred it with his big hands....

After the ore melted, he scooped up a little steel. He tasted it, blowing the steam out through his nose.

"She's cook up good," he said. "Time to tap 'em out."

Crawling into the furnace, he dumped the steel into ingot molds with his hands. He jumped out, ran to the other end of the mill, and again picked up the steel. He squeezed it through his fingers, making rails. He made eight rails at a time, four with each hand. He made rails faster and better than anybody, you betcha!

"How you like?" Joe Magarac asked the foreman.

"By golly!" said the foreman, over and over again. "By golly!"

"What I tell you?" said Steve proudly. "My cousin Joe Magarac is best steel man in world."

And the other men in the mill said, "That Joe Magarac, he is a magarac for sure."

Come payday, Joe Magarac went with Steve to a clothing store. He got him a Sunday suit, necktie, work pants, work shirts—everything. He couldn't get a hat big enough, but he bought the largest

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one there was. At the Star Shoe Corner he bought a pair of Size 18 extra-special wide-last triple soled safety-toe shoes. Then he went to the store next door and bought a washtub. When he got home he fixed it up with a lid and a handle and used it for a lunch bucket. Every day Steve's missus filled it up with polnena kapusta for his lunch.

Joe Magarac had been making steel for two or three weeks, about, when one day a man came walking into the mill. He was dressed up fine, in a Prince Albert coat. He was smoking a big long cigar. Everybody worked harder than ever, because he was the superintendent of the mill. He walked along until he saw Joe Magarac making steel with his hands.

"It can't be," he said. "But it is. Isn't it?"

"Is," said Steve. "That is Joe Magarac, cousin of me, Steve Mestrovich, best cinderman in mill. He is real steel man."

"Sure, Mr. Boss Super," said Joe Magarac. And he thumped himself on the chest—bongk! bongk!

"What kind of man are you? Where are you from?" the super asked.

"Joost come from Old Country," answered Joe Magarac.

"A greenhorn, eh?"

"That is right, Mr. Boss Super. But pretty soon I gone catch U.S.A. citizen papers. Then I will be American like everybody else."

"Citizen papers, eh?" said the super. "You'll have to save up some money first. It will cost you a thousand dollars to become a citizen."

"It only cost me five dollars. Boss Super," said Steve.

The super shook his head.

"That's because you're a small man," he said. "For a big man it costs more. Big man, big citizen—it cost more. Joe will have to pay about a thousand dollars. Turn out a lot of steel, Joe. Save your money, and by and by you'll have enough to become a citizen."

The super gave a little laugh, blew out smoke rings, and walked away.

"I think maybe Boss Super make joke," said Steve.

"Why should Boss Super make joke with greenhorn like me?" said Joe Magarac. "By golly, I got to get thousand dollars so I can catch U.S.A. citizen papers."

All day Joe Magarac worried about what to do...

"Steve," he said, "I got good idea how to make plenty money for U.S.A. citizen papers. I will work day turn and night turn, make double money."

"When you gone sleep?" asked Steve.

"Steel man don't need sleep," laughed Joe Magarac. "Joost work and eat. Joe Magarac—that's me."

They hurried over to the foreman and asked him to give Joe Magarac an extra job. And what do you think? The foreman said no. He said he never heard of such a thing. Joe Magarac or no Joe Magarac, nobody could work day and night.

Slowly Joe Magarac and Steve left the mill. They walked up the hill to Steve's house without saying a word. They washed and sat down at the table to eat. Just as Steve's missus was bringing them a pot of polnena kapusta. Steve banged his fist on the table.

He said, "Joe Magarac, I know what you gone do. You go over to Homestead mill, catch job there, too. You don't tell them you have job in Braddock. You work day turn in one place, night turn in the other. You make double money, and you save enough for U.S.A. citizen papers."

Steve's missus folded her arms and gave Steve a look.

"Better you not be such a Smarty Aleck, Mr. Steve Mestrovich," she said. "Maybe Joe Magarac will get into trouble if he works in two mills."

"You think I will get trouble, Steve?" asked Joe Magarac.

Steve leaned back in his chair. He winked one eye, pulled his mustache, and snapped his red suspenders.

"Ho!" he said. "You do what I tell you. Everything gone be O.K."

Joe Magarac ate some polnena kapusta, then took a streetcar to Homestead. He got a job there, and after that he worked day and night. As soon as the quitting-time whistle blew in Homestead, he took a streetcar to Braddock. As soon as the quitting-time whistle blew in Braddock, he took a streetcar to Homestead. He made good steel in both places, and he saved his money to get his U.S.A. citizen papers.

JOE MAGARAC
and his U.S.A. Citizenship Papers

Joe Magarac had been working in Homestead for two or three weeks, about, when one day the superintendent came walking through the mill. Just like the Braddock super, he was dressed up fine in a Prince Albert coat. Just like the Braddock super, he smoked a big cigar. This super didn't like to talk much. He stopped in front of Joe Magarac, looked him up and down, and said, "Hm."

The super watched Joe Magarac throw ore, scrap and limestone into the furnace. He watched Joe Magarac cook steel, and squeeze out rails with his hands.

"Hm," he said, and walked away.

Now Joe Magarac didn't know it, but that same night the Homestead super visited the Braddock super. They sat in the parlor of the Braddock super's big house, smoking their cigars.

"I hear you're turning out a lot of steel these days," said the Braddock super.

"Hm," said the Homestead super.

"But we're turning out even more at Braddock," said the Braddock super.

"Hm?" said the Homestead super.

"That's because the Braddock steel men are the best and strongest in the world," said the Braddock super.

"Hm!" said the Homestead super.

"That's right," answered the Braddock super. "Why, I've got one man who—"

"Got a better one!" shouted the Homestead super, jumping up.

"I don't know about that."

"I do. Beat your man any day."

"And when will that be?"

"Any time you say!"

"Do you mean that?" asked the Braddock super.

"I do."

"All right," said the Braddock super. "The mills are having a picnic at Kennywood Park this Sunday. Suppose we have a little contest—your man against mine. Then we'll see which one is stronger."

"Hm," said the Homestead super, nodding his head.

The next day both the Homestead super and the Braddock super spoke to Joe Magarac. Each of them said, "Joe, how would like to be in a little contest at the picnic? I want everybody to see how strong you are."

And Joe Magarac said to each of them, "Sure, Mr. Boss Super. I am strongest man in mill anywhere. I will win that contest for sure."

Come Sunday, Joe Magarac and Steve put on their Sunday suits. Together with Steve's missus and Mary and Pete Pussick, they started out for the picnic. Steve carried a big basket of lunch, while Joe Magarac carried his washtub of polnena kapusta.

They got on the streetcar that was crowded with people going to the picnic. The men all wore their Sunday suits. Their missuses wore white dresses. They all carried baskets of lunch, and they laughed and talked all the way.

At Kennywood Park Joe Magarac had a fine time riding on the merry-go-round and the roller coaster. After eating his polnena kapusta, he went to a big field where there was a grandstand....

In the front row of the grandstand sat the Braddock super and the Homestead super. Like everybody else, they were watching the men from the two mills run races. Pretty soon, though, some fellers carried in three big dolly bars. They were the same kind Joe Magarac had lifted at Steve's party. The band stopped playing and the Braddock super stood up.

"Folks," he said, "the superintendent of the Homestead mill says that Homestead men are the strongest in the world."...

The Braddock super said, "I say that the Braddock men are the strongest."...

"Well," said the Braddock super, "we'll see. We're going to have a little contest between the two strongest men in the mills. They'll try to lift those dolly bars, and may the best man win."

He and the Homestead super both looked at Joe Magarac.

"Ready?" they asked.

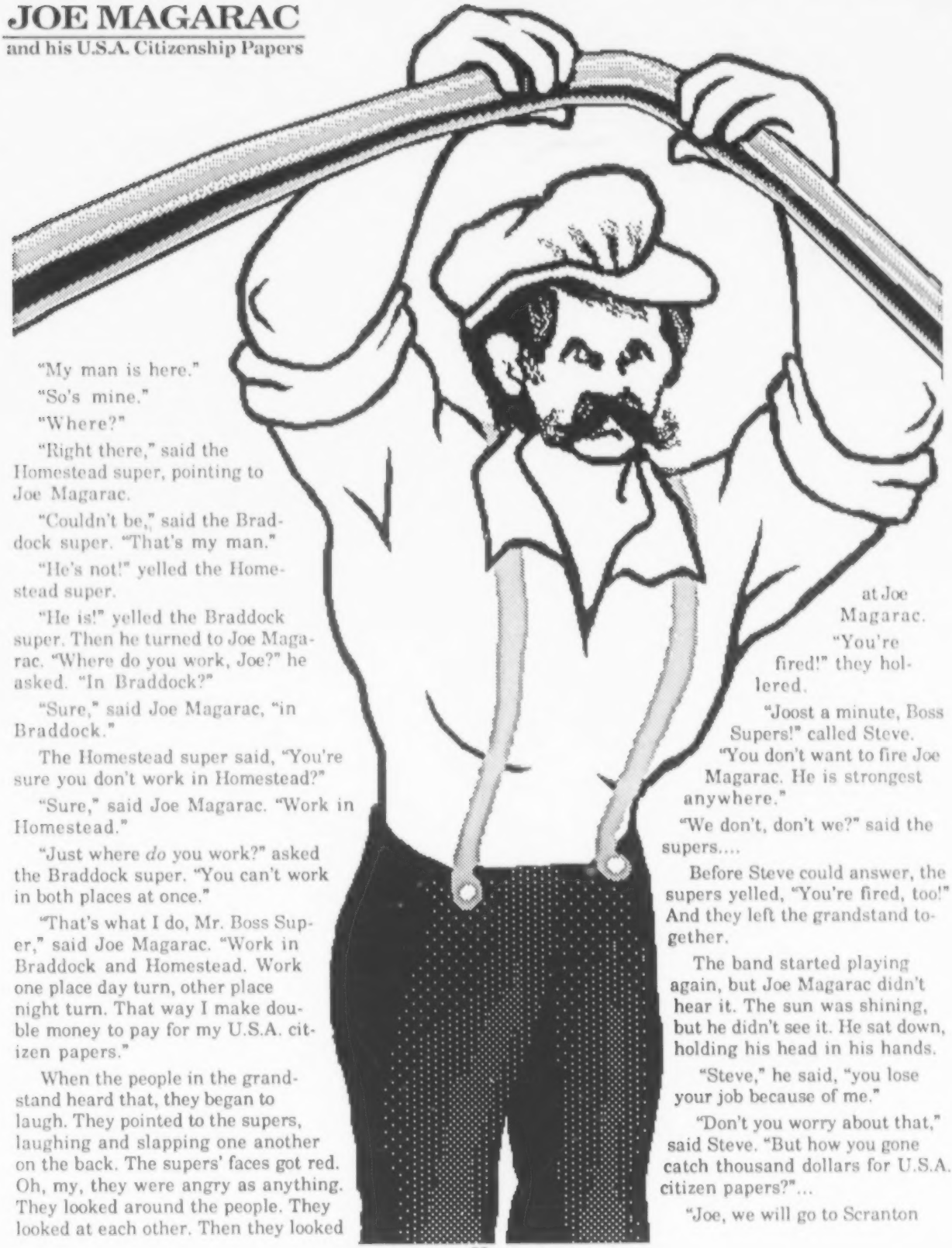
"Sure Mike," answered Joe Magarac, jumping up.

"Where's your man?" said the Braddock super to the Homestead super.

"Where's yours?" said the Homestead super.

JOE MAGARAC

and his U.S.A. Citizenship Papers



"My man is here."

"So's mine."

"Where?"

"Right there," said the Homestead super, pointing to Joe Magarac.

"Couldn't be," said the Braddock super. "That's my man."

"He's not!" yelled the Homestead super.

"He is!" yelled the Braddock super. Then he turned to Joe Magarac. "Where do you work, Joe?" he asked. "In Braddock?"

"Sure," said Joe Magarac, "in Braddock."

The Homestead super said, "You're sure you don't work in Homestead?"

"Sure," said Joe Magarac. "Work in Homestead."

"Just where *do* you work?" asked the Braddock super. "You can't work in both places at once."

"That's what I do, Mr. Boss Super," said Joe Magarac. "Work in Braddock and Homestead. Work one place day turn, other place night turn. That way I make double money to pay for my U.S.A. citizen papers."

When the people in the grandstand heard that, they began to laugh. They pointed to the supers, laughing and slapping one another on the back. The supers' faces got red. Oh, my, they were angry as anything. They looked around the people. They looked at each other. Then they looked at Joe Magarac.

"You're fired!" they hollered.

"Joost a minute, Boss Supers!" called Steve. "You don't want to fire Joe Magarac. He is strongest anywhere."

"We don't, don't we?" said the supers....

Before Steve could answer, the supers yelled, "You're fired, too!" And they left the grandstand together.

The band started playing again, but Joe Magarac didn't hear it. The sun was shining, but he didn't see it. He sat down, holding his head in his hands.

"Steve," he said, "you lose your job because of me."

"Don't you worry about that," said Steve. "But how you gone catch thousand dollars for U.S.A. citizen papers?"...

"Joe, we will go to Scranton

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and work in coal mine. You will be best miner in world, catch U.S.A. citizen papers, everything. Then the supers gone ask us to come back to steel mill. If we feel like, we go back. If not, not."

Oh, that Steve Mestrovich, he was some proud man!

Joe Magarac asked, "You think that will be best thing?"

Steve's missus folded her arms and gave Steve a look.

"Better you not be such a Smarty Aleck, Mr. Steve Mestrovich," she said.

Steve winked one eye, pulled his mustache, and snapped his red suspenders.

"Ho!" he said. "You do what I tell you. Everything gone be O.K."

Right away hurry-up-quick Steve and Joe Magarac got ready to leave. They said good-by to all the people. They went to Steve's house and packed their clothes. They took one look at the steel mill, then they went to the railroad station and took the train. Steve's missus went with them to make polnena kapusta.

As they rode along, Joe Magarac looked out the window. He could see the rails he had made in the mill. They were shinier than any of the other rails in the railroad track.

By and by they reached Scranton. Joe Magarac and Steve and his missus walked straight from the station to the coal mine. Miners were standing near the shaft, ready to start work. Other miners were coming out of the shaft, their faces covered with coal dust. When they saw Joe Magarac, they said, "Yoh! Looky!"

"Hello, everybody," said Steve. "This is Joe Magarac, cousin of me, Steve Mestrovich, best cinderman in steel mill. He is best man in world for making steel, and he gone be best coal miner, you betcha."

"That is right," said Joe Magarac. "I am real steel man, and I am gone dig plenty coal." And he thumped himself on the chest—bongk! bongk!

"By golly," said the miners. "Whoever heard of a steel man in a coal mine?"

"You hear about it now," said Steve. Turning to the foreman, he asked, "What you say, Boss? You got job for us?"

"Well, I'll try you out," answered the foreman.

Joe Magarac and Steve went to the company store, where they bought picks and shovels and miners' caps. Joe Magarac's cap was too small for him, but it was the biggest he could get. Picking up their picks and shovels, they went down the shaft into the mine.

It was as dark as anything in that mine. It was damp, too. Drops of water dripped down from the roof of the mine, falling on Joe Magarac. But he hardly noticed it. He was too busy mining coal. He kept digging up coal and shoveling it into carts pulled by mules....

The first day Joe Magarac worked in the mine, he dug up more coal than all the other miners. The second day he dug up as much as all the other miners. The third day he dug half as much as the other miners. The fourth day he dug as much as one of the other miners. And on the fifth day he dug half as much as any of the other miners....

"What's the matter, Joe Magarac?" asked the miners. "How come you mine such a little bit coal?"

"I am steel man," answered Joe Magarac. "Water drops down on me in mine, and it makes me rusty. I get rusty, I can't move my arms so good. That is why I dig only a little bit coal."

"Well," said the foreman, "if you can't mine coal, I'll give you a job driving one of the donkey carts."

The miners began to laugh like anything.

"Joe Magarac gone drive donkey cart like little boy!" they said. "That is good pair—mule and magarac!"

Joe Magarac hung his head.

He said, "That is all I am good for now—to work with mule. And how am I gone catch one thousand dollars for U.S.A. citizen papers?"

"Coal mine is no place for steel man," laughed the miners. "If you want to be miner, maybe you go someplace and mine steel."

"Joost a minute, joost a minute," said Steve. "That is fine idea. Joe, we will go to Minnesoota, work on Mesabi Range and mine iron ore. Then you show these fellers you are best miner anywhere."

"That sound pretty good," said Joe Magarac.

Steve's missus folded her arms and gave Steve a look.

JOE MAGARAC

and his U.S.A. Citizenship Papers

"Better you not be such a Smarty Aleck, Mr. Steve Mestrovich," she said.

Steve winked one eye, pulled his mustache, and snapped his red suspenders.

"Ho!" he said. "You do what I tell you. Everything gone be O.K."

And right away hurry-up-quick Joe Magarac and Steve and his missus started for Minnesota. For a long time they rode on the train, but at last they got there. They went straight from the station to the open-pit mine.

Standing on a little hill, they looked down. In the ground was a big pit of red iron ore. Hundreds of men were in the pit—Finnish fellers, Slovak fellers, all kinds of fellers. Some of them dug up the ore with shovels. Others loaded it into cars that stood on tracks. Engines chugged along the tracks, pulling away the cars full of ore.

"By golly," said Joe Magarac, "that is one big hole for sure."

The miners saw Joe Magarac and ran over to have a good look at him.

"Yoh!" they said.

"He's sizable, all right," said the foreman.

"Sure, Boss," said Joe Magarac.

Steve said, "That is Joe Magarac, cousin of me, Steve Mestrovich, best cinderman in country. He is real steel man and he is gone show you how to dig that ore."

"We'll soon see about that," said the foreman, handing Joe Magarac a shovel.

Joe Magarac shook his head.

"I don't need any shovel, Boss," he said. "I got better way."

Joe Magarac tossed away the shovel. He rolled up his sleeves and began digging ore with his hands. He dug up the ore and dumped it right into a car standing on the tracks. He was still a little bit rusty, but before long the car was loaded to the top.

All the ore miners let out a cheer.

"That is a magarac for sure," they said.

After that Joe Magarac and Steve mined ore every day. Steve's missus made them plenty of polnena kapusta, which Joe Magarac carried in his washtub....

Joe Magarac had been working in the open-pit mine for two or three weeks, about, when one day the foreman came over to him.

"Joe Magarac," said the foreman, "you dig up a lot of that ore. We're going to send the finest ore in the world to the steel mill in Braddock. They're going to make the finest steel in the world, for a new building for Congressmen in Washington, D.C."

"Don't you worry about that, Boss," said Joe Magarac. "I gone dig up plenty fine ore."

And he did just as he said, working faster than ever. Pretty soon, though, the sky became dark. Big, black clouds rolled up, and thunder made a noise—boom! boom! Lightning flashed, and the rain poured down. Oh, my, it rained like anything. All the ore miners put on boots and raincoats and kept on digging. But Joe Magarac just stood there, not doing a thing.

"What's the trouble?" asked the foreman.

"I think I go home, Boss," answered Joe Magarac. "If I stay out in the rain, I will get rusty."

"What!" said the foreman. "You going to let a little rain stop you? What kind of ore miner are you, anyway?"

"Joe Magarac is steel man, Boss," said Steve.

"Then let him go back to the steel mill!" yelled the foreman. "Because we've got to get that ore out, no matter how hard it rains!"

"Joe Magarac is like little baby," laughed the other miners. "When rain comes, he has to go home."

Joe Magarac nodded his head sadly and began to run. Steve ran along with him. They reached their house, went in, and sat down at the table. Steve's missus brought them some polnena kapusta, but they couldn't eat.

"What I gone do now?" said Joe Magarac. "If I mine ore in the rain, I will only be good for scrap pile. And if I can't mine ore, how will I get thousand dollars for my U.S.A. citizen papers?"

"By golly," Steve shouted, "I joost get good idea. U.S.A. government needs best steel for that Congressman building. You are best man for making steel anywhere."

"That is right," said Joe Magarac. "But how can I make steel if I am not in steel mill?"

"You listen to me," said Steve. "We will go back

to Braddock. At night we will climb a fence, go into the mill, and make that steel. When Boss Super sees that good steel you make, he gone give you back your job, you betcha."

Steve's missus folded her arms and gave Steve a look.

"Better you not be such a Smarty Aleck, Mr. Steve Mestrovich," she said.

Steve winked one eye, pulled his mustache, and snapped his red suspenders.

"Ho!" he said. "You do what I tell you. Everything gone be O.K."

And right away hurry-up-quick Joe Magarac and Steve and his missus packed up their clothes. Joe Magarac picked up his washtub, and they set out for Braddock. For a long time they rode on the train, but at last they got there. It was late at night, and Joe Magarac and Steve went straight to the steel mill.

For a while they looked up at the furnaces and the smokestacks. They watched the smoke pouring out, and the red and yellow fires.

"By golly!" said Joe Magarac. "This is only place for me. Coal mine is all right for coal miner feller. Ore mine is all right for ore miner feller. But I am steelman, and steel mill is the place for me."

He leaned over, picked up Steve, and lifted him to the top of the fence around the mill. He climbed up himself, jumped down, and helped Steve to get down, too. Together they walked over to Number 7 blast furnace.

"Joe Magarac!" said the men in the mill.

"Hey! What are you doing here?" said the foreman. "You don't have a job in the mill any more!"

"Maybe I don't have job," answered Joe Magarac. "But tonight I'm gone work. I cook you up best steel in world for Congressman building."

Before the foreman could stop him, Joe Magarac began to make steel. First he threw ore, scrap and limestone into the furnace. Then he sat in the furnace door, with the fire coming up around him. As the ore melted, he stirred it with his big hands.

The foreman ran to get the super, but Joe Magarac went on making steel. He tasted a little of it, blowing the steam through his nose.

"She's cook up good," he said. "Time to tap 'em out."

Just then the super came rushing in, yelling and hollering.

"What's going on here?" he shouted.

"Joost a minute, Boss Super," said Steve. "Everything gone be O.K. Joe Magarac, cousin of me, Steve Mestrovich, is making you best steel in world for Congressman building."

All of a sudden they heard a big splash behind them.

"Help!" hollered the men in the mill. "Get the amboolance! Get the doctor! Help!"

"What happened?" asked the super.

"Joe Magarac fall in ladle!" the men answered.

The super looked at the ladle, and what do you think? There was Joe Magarac, with the hot steel boiling up around him.

"Hello, Boss Super," said Joe Magarac. "I am still little bit rusty. I have accident and fall in."

"By golly," said Steve, "you get out or you gone be melted down yourself."

"Too late for me to get out, Steve," said Joe Magarac. "I start to melt already. But that is all right. You roll out this steel with me inside. You make girder with that steel to hold up Congressman building in Washington, D.C. It will be best girder in world, you betcha."

And Joe Magarac just sat back in the hot steel and melted a little more.

"Joe Magarac, you get out of that ladle!" yelled the super.

"Joe!" called Steve. "Hey! Checkai! Stop!"

Joe Magarac smiled and winked one eye. Then the steam hissed, the steel bubbled and boiled, and he was all melted away.

The men stood there, looking at the ladle. Slowly they took off their hats, and Steve wiped a tear from his eye. After a while the super told the men to do as Joe Magarac asked. They poured out the hot steel into ingot molds and rolled it into a girder. It was the best steel ever made, with no seam or pipe or anything. Near one end of the girder two little eyes peeped out. They were so small nobody noticed them.

The girder with Joe Magarac inside was loaded on a flatcar. All the men in the mill watched as the train started for Washington, D.C.

Steve waved his hand and said, "Goom-by, Joe

Magarac. You were best steel man anywhere, cousin of me, Steve Mestrovich, best cinderman in mill. And now you best steel girder in world."

After that the train rolled on to Washington, D.C. The girder was set up near the Capitol. Other girders were attached to it, and brick and marble were piled on. Joe Magarac held it all up. Through a chink in the marble he looked out. He could see the Capitol dome and the tall Washington Monument.

"By golly," he thought, "this is fine place. This fine country. I am glad I hold up this building for Congressmen."

All through the hot summer and the cold winter Joe Magarac held up the building. He watched Congressmen and Senators coming and going. He saw the President and all kinds of people. When the cold winter was over, Joe Magarac saw the cherry trees bloom. He looked down into the street, and what do you think? There was Steve and his missus.

"Here is Congressman building," Steve was saying. "This is where Joe Magarac is in girder. He was best steel man anywhere, cousin of me, Steve Mestrovich, best cinderman in mill. How you doing, Joe? We make little trip to see Washington, D.C."

Steve winked one eye, pulled his mustache, and snapped his red suspenders. As he and his missus walked away, a Congressman and a Senator came along. They were wearing big hats and shoestring ties.

The Congressman looked at Steve and his missus.

"Foreigners," said the Congressman.

"Too many of them in this country," said the Senator.

"Just what I was thinking, Senator," said the Congressman. "We've got too many foreigners in the U.S.A.—and everybody knows they're no good."

"That's right, Congressman. These Hunkies and Bohunks—they're no good at all."

"I agree, Senator. Slovak fellers, Hungarian fellers, Russian fellers, Irish fellers, Greek fellers, Mexican fellers, Italian fellers—they're just no good."

"And Jewish fellers and colored fellers are the same."

"That's right."

"They're lazy."

"They're dirty."

"They don't talk right."

"They don't look right."

"They've got funny names."

"They've got funny ways."

"They ought to go back where they came from, Congressman."

"That's right, Senator. They're not Americans and never will be. They're not like you."

"Nor like you, Congressman."

"No, I guess we're two of the best Americans that anybody could find. And we'll have to get the foreigners out of the country."

"That's true, Congressman. There ought to be a law against 'em. What do you say we think one up?"

"Just what I had in mind, Senator. Then this country will be fit to live in."

When Joe Magarac heard that, he grew red hot with anger. He was so hot that he began to boil. As he boiled, he melted into hot steel. He melted all the way down to the ground, and the wall of the building crashed. Then he began to cool off. But he didn't turn back into a girder. He was Joe Magarac again, standing there in the middle of the bricks and marble, with a cloud of dust around him.

"Look out!" hollered the Congressman.

"Help!" yelled the Senator.

Steve and his missus heard the noise and turned around.

"By golly," said Steve, "that is Joe Magarac for sure!"

Joe Magarac roared at the Congressman and the Senator: "That is right! I am Joe Magarac, that is who I am! I was born on ore mountain in Old Country, and I come to America to catch citizen papers and make best steel in U.S.A. I make plenty steel for railroads and I cook myself into girder for Congressman building. Now you say I am Hunky foreigner. You say I am no good and should go back where I came from. O.K. I go back. But if I am not good enough for you, my steel is not good enough either. So I will rip out all the steel rails I ever make. Then I go back to Old Country." And he gave himself a big, big thump on the chest—BONGK! BONGK!

JOE MAGARAC
and his U.S.A. Citizenship Papers

"Joost a minute, Joe," said Steve "You don't want to leave U.S.A."

"I don't stay in country where they call me names," said Joe Magarac.

With Steve and his missus running after him, Joe Magarac walked down Pennsylvania Avenue. He walked to the railroad station, then out to the railroad tracks. He looked for the rails he had made and ripped them out. He twisted them into knots and tossed them aside.

Trains stopped. Railroad fellers hollered. Steve yelled. Policemen came running up.

"Put down those rails," they said.

Joe Magarac just laughed a big laugh.

"Ho!" he said. "Who gone arrest steel man like me?"

And the policemen all backed away from him.

"By golly," said Steve. "I better do something to stop Joe. He gone broke up the whole country. I think I have good idea."

Steve's missus folded her arms and gave him a look.

"Better you not be such a Smarty Aleck, Mr. Steve Mestrovich," she said. "What you gone do?"

Steve winked one eye, pulled his mustache, and snapped his red suspenders.

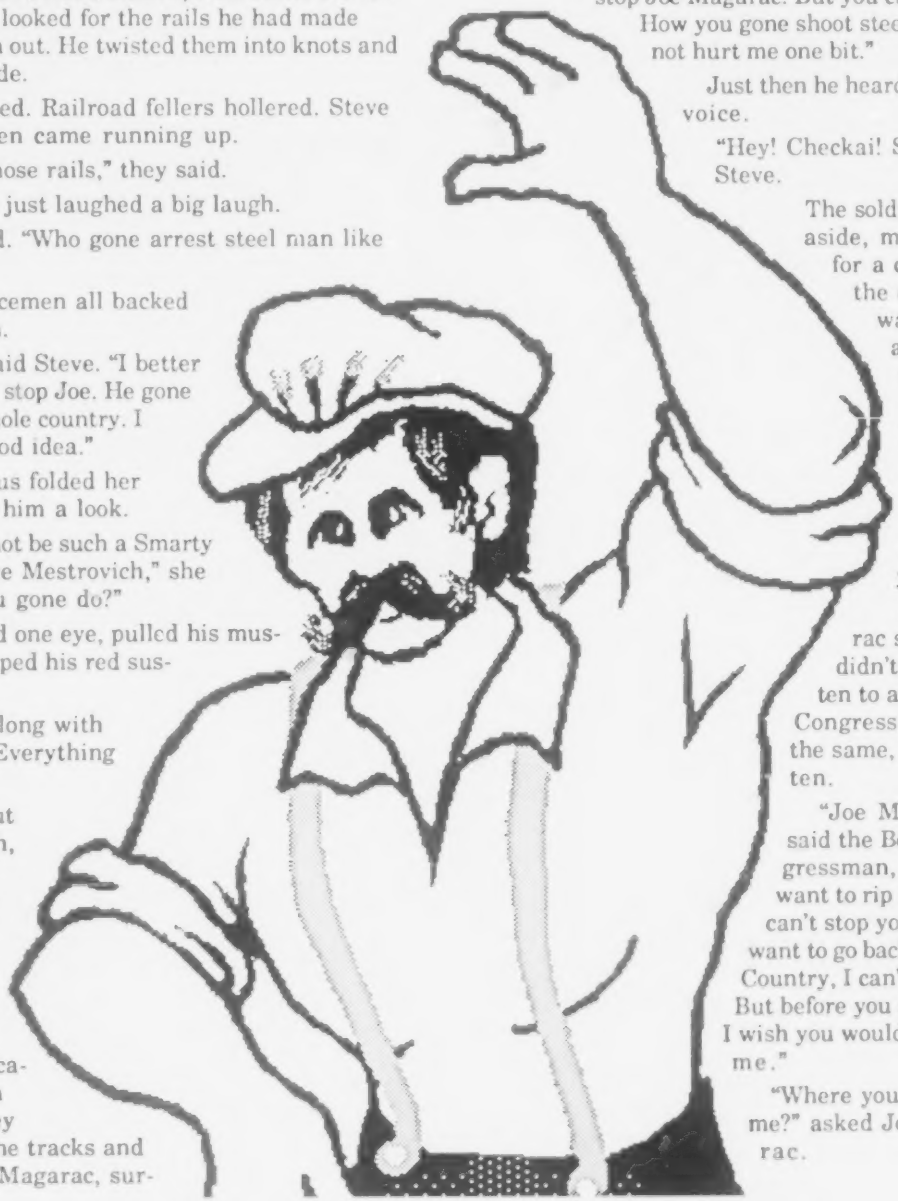
"You come along with me," he said "Everything gone be O.K."

...Along about evening, though, soldiers came marching up—tramp! tramp! There were infantry fellers with rifles, artillery fellers with cannons, cavalry fellers on horseback. They spread across the tracks and all around Joe Magarac, surrounding him.

A general on a white horse took out his sword and said, "Joe Magarac, I order you to stop ripping up those rails."

Joe bent down and looked the general in the eye.

"Ho!" he said. "You bring whole U.S.A. Army to stop Joe Magarac. But you can't do that. How you gone shoot steel man? It not hurt me one bit."



Just then he heard Steve's voice.

"Hey! Checkai! Stop!"said Steve.

The soldiers stepped aside, making way for a carriage. In the carriage was Steve and a Congressman.

"This is Boss Congressman," said Steve. "He want talk to you.

Joe Magarac said he didn't want to listen to any more Congressmen. All the same, he did listen.

"Joe Magarac," said the Boss Congressman, "if you want to rip up rails, I can't stop you. If you want to go back to the Old Country, I can't stop you. But before you do anything, I wish you would come with me."

"Where you gone take me?" asked Joe Magarac.

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JOE MAGARAC
and his U.S.A. Citizenship Papers

"You'll see," said Steve. "You come along, Joe. You will find out something."

"Well, allright," said Joe Magarac, getting into the carriage. They drove to the Capitol Building, went inside—and what do you think? All the Congressmen and Senators were there.

The Boss Congressman stood up before them and made a speech. He said that anybody who didn't want Joe Magarac to stay in the U.S.A. didn't know anything. He said that the Indians were the only people in the U.S.A. who didn't come from someplace else. He said that the whole U.S.A. was built up by people from the Old Country, and that the U.S.A. needed Joe Magarac to make steel. He said that anybody who helped build up the U.S.A. wasn't a foreigner any more. And he said that nobody was better than anybody else, no matter where he came from.

By golly, when he finished his speech some of those Congressmen and Senators looked mighty ashamed. Two or three of them even sneaked out of the room. Then the Boss Congressman asked everybody to vote on whether Joe Magarac should stay in the U.S.A.

"Aye!" voted the Congressmen and the Senators.

"I move we make Joe Magarac a citizen," said the Boss Congressman.

"Second the motion! Aye!" said the Congressmen and Senators.

The Boss Congressman turned to Joe Magarac and said, "Well, Joe Magarac, you can leave if you want to. If you want to go back to the Old Country we can't stop you. But the U.S.A. Congress asks you to stay and be an American."

"I don't know," answered Joe Magarac, scratching his head. "Where am I gone catch thousand dollars for citizen papers?"

"Ho!" laughed Steve. "You don't need thousand dollars, Joe. Boss Super in mill only make joke because you are greenhorn."

"That's right," said the Boss Congressman. "It wasn't a very nice joke—but that's all it was."

Joe Magarac looked at Steve. He looked at the Boss Congressman. He looked around at all the Congressmen and Senators, and then he smiled.

"O.K.," he said. "I stay."

"Hooray!" yelled the Congressmen and the Senators. They crowded around him and took him to the White House, where the President of the U.S.A. was waiting.

"Come in, Joe Magarac," the President said.

He shook hands with Joe Magarac and gave him his U.S.A. citizen papers. Then they sat back and ate polnena kapusta that Steve's missus had made in the White House kitchen. A band played, and Joe Magarac danced the polka with the President's missus. When the party was over, he went back to Braddock.

The super of the mill said he was sorry he had played a joke on Joe Magarac. He opened the gates of the mill and people from everywhere came in to watch Joe Magarac work on Number 7 open-hearth furnace. They watched as he put in ore, scrap, limestone—everything to make steel. They watched as he stirred the steel with his hands and tasted it.

"She's cook up fine," said Joe Magarac. "Time to tap 'em out."

He poured the steel into ingot molds and squeezed out rails with his hands. Everybody cheered, and Steve was as proud as anything.

"Yoh!" he said. "That is Joe Magarac, U.S.A. citizen, best man for to make steel in world, cousin of me, Steve Mestrovich, best cinderman in mill, by golly!"

Steve's missus folded her arms and gave him a look.

"Better you not be such a Smarty Aleck, Mr. Steve Mestrovich," she said.

Steve winked one eye, pulled his mustache, and snapped his red suspenders. Joe Magarac thumped himself on the chest—bongk! bongk!

"Ho!" they said together. "You do what I tell you. Everything gone be O.K.!"

And that is how Joe Magarac got his U.S.A. citizen papers. And after that, he made plenty steel for the U.S.A. You betcha your life!

Adapted from Irwin Shapiro, Joe Magarac and His U.S.A. Citizen Papers *(Pittsburgh: University of Pittsburgh Press, 1979).*

Order the complete book *Joe Magarac and His U.S.A Citizen Papers* from:
The University of Pittsburgh Press
Pittsburgh, PA 15260

A Folk Hero For Today

The Story of

- ***Create*** a folk hero for the occupations and ethnic backgrounds of people in your community today.
- ***Write*** a story about your hero.
- ***Draw*** a picture of him or her.

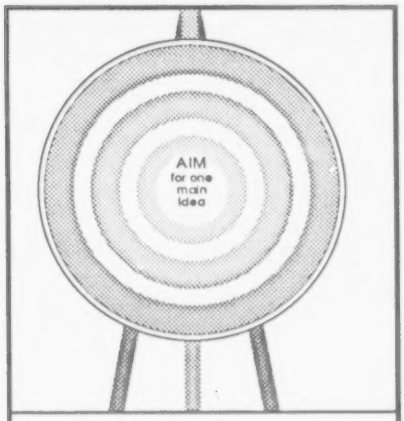
A FOLK HERO FOR TODAY

A Folk Hero for Today

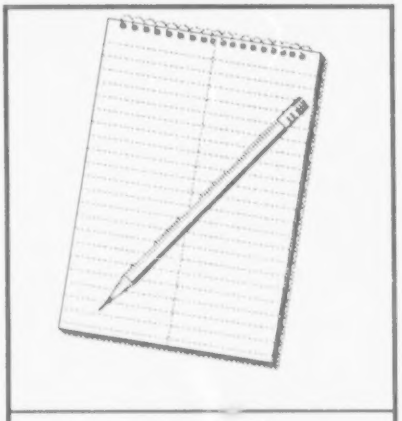
There are immigrants living in your neighborhood whose stories have never been written down. You can find out their stories by asking them questions in an interview.

This kind of research is called oral history.

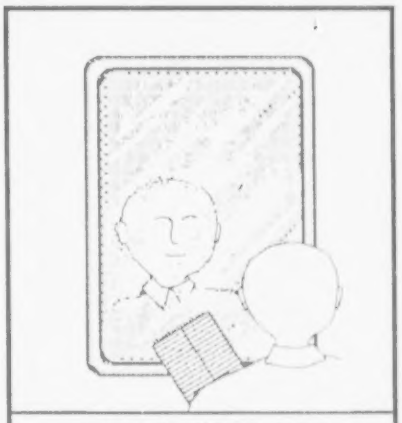
BEFORE the interview:



Have a
GOAL

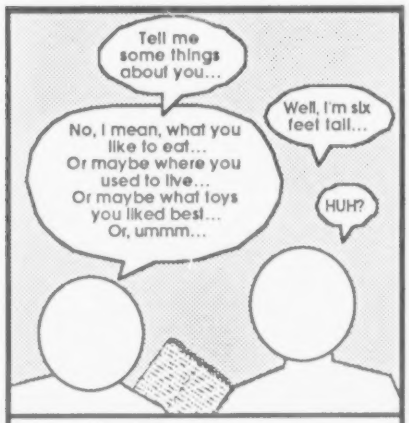


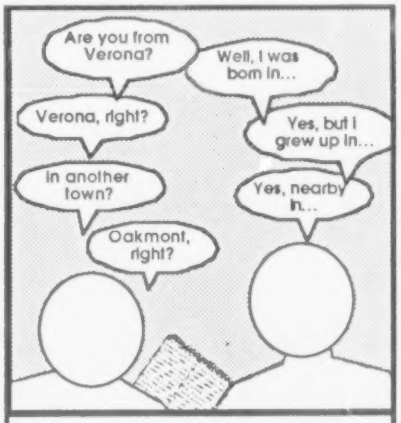
PLAN
your questions

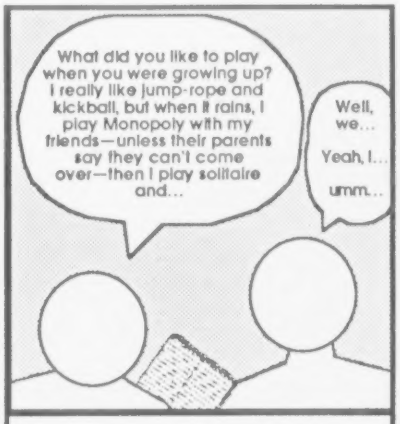


PRACTICE
the questions

DURING the interview... be polite!







Under each cartoon, write what the interviewers could have done better.

From Museum: Step into a Time Machine, ©1982, Susan K. Donley. *Used by permission.*

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Plan Your Questions

Goal: **I want to know about** _____

_____

Who _____

What _____

When _____

Where _____

Why _____

How _____

From Museum: Step into a Time Machine, ©1982, Susan K. Donley. Used by permission.

INTERVIEW RELEASE FORM

I hereby give and grant to _____
Name of school
as a donation for educational purposes, the tape-recorded interview and its contents listed below.

_____
Signature of Narrator (interviewee)

_____
Address of Narrator (interviewee)

_____
Name of Interviewer

_____ _____
Date of Interview Date signed by narrator

INTERVIEW RELEASE FORM

I hereby give and grant to _____
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_____
Signature of Narrator (interviewee)

_____
Address of Narrator (interviewee)

_____
Name of Interviewer

_____ _____
Date of Interview Date signed by narrator

AFTER the interview...
ask yourself these questions:

Did you find out what you wanted to know?
☐ **YES** ☐ **NO**

What other questions do you wish you had asked?

What surprised you most about what this person said?

What story did he or she like telling best? Why?

What story made this person sad or angry? Why?

When did these stories happen? How many years ago? What was the date?

How was this person's life the same as the other immigrant stories you read?

How was this person's life different from the other immigrant stories you read?

Add your immigrant to the list of immigrants on pages110–114 and answer the questions there.

Write and illustrate the story **of the immigrant you interviewed.**

Mark important events in your immigrant's life on this timeline.

THE STORY OF

_____

❊ ❊ ❊ ❊

_____

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THE STORY OF _____

Drawing or photograph of interviewee

THE STORY OF _____

Draw a scene from this story.

AMERICAN SENSE OF COMMUNITY
Circling the Square or Hitting the Road

No term is closer to the center of our sentiments than community, especially for the folklorist. In our profession the terms folklore and community are intimately paired, for our sense of American history—indeed the story of humanity—is bound up with people getting together out of some notion of belonging to a place, a family, a work group, a region. Folklore consists of the traditional ways in which community people work and play together, and their customary forms of entertaining and instructing each other. Community is composed of people meeting regularly who have inherited or developed ways of celebrating their sense of coming together. The idea of the ideal life lived within a community has been and is still central to our values from the beginnings of our country. Even the most alienated among us feels a great yearning for living in community, even if we don't define that term in the sense of a small town, a neighborhood, or a commune.

Community differs from culture and society in many ways. It is not a disembodied conceptual term so much as one that is associated with the simplest of shapes and experiences in common, many of which, like the courthouse square, like square dancing or quilting, have become part of our national cultural inventory of symbolic forms. Nothing more clearly captures the essence of the folksense of community than quilting, though we don't give much thought as to why. Certainly a large part of the answer would lie in the social organization by which quilts were and are made—at bees or in quilting clubs—in cooperative groups that work on a useful and decorative object together. Sitting around a frame or working individually on squares, all participants bring their materials and equipment to the encounter, and the occasion becomes one of involvement in a common enterprise. Perhaps more important is the quilt itself, for its form is so perfectly symbolic of the well-ordered: pieces carefully fitted together in squares all add up to a giant (not-quite) square.

The point could be made in any of those numbers of ways in which the good life lived in common in communities is immediately suggested through the circled square—images of the small towns found throughout the United States, those county seats in which the town is organized around the central square with its courthouse or commons, the park with its pond and bandstand. This was the small-town enclosure from which the generation of runaways sought to escape early in the century, and to which so many are returning in one way or another today. Or, to go to an even earlier and more utopian time, it is the earthly city on the hill in New England centering on the meeting house in the commons, itself an imposingly spare statement of virtue through equality and election.

Or one more moving image of this life and its values: the square dance, or the play party, as it was called in those places in which dancing and playing string instruments were regarded as covorting with the Devil. This perfect image of community engages eight people in couples facing the center, dancing in place for a time and then leaving home in order to do the figures that circle the square—their point of reference and destination throughout: back home. This depiction of vitality and form invokes the facing inward of the whole group, the engagement of moving together in ensemble effects, being guided by outside calls reacted to within the group as a means of coordination as well as individualization—for the dancers find themselves on their own and away from home, but with a learned sense of where and how they are going and approximately where they will all end up.

This squared-world-within-the-circle is not just an ideal image we brought with us from the Old World; it also provided the basic models for what

the farm and the plantation should look like. It is a vision that remains tied to the land, to farming and related occupations, and to the passage of the seasons as experienced by gardening peoples. The plantation, whether in its New England or southern form, was the utopian attempt to construct the perfect community on the model of the enclosed garden. Both forms looked for a hill in which a view could be found that commanded the surrounding area. In New England, the meeting house and the commons would be put on this spot, surrounded by the houses of the faithful. By facing on the place of meeting and on the common ground, they might run their own affairs by congregation within the family. The southern plantation, too, was based on similar square principles, with its great house at the center; the works surrounding it, then the fields, and in the distance (nevertheless usually visible from the verandah), the wilderness out of which this new garden had been rescued.

Market Square, Pittsburgh, 1928 *Archives of Industrial Society*

But from the inception of this utopian adventure, another community, another sense of the virtuous life, was projected--that of the pilgrim-stranger, cast onto the road of life to seek his way to the city. This gathering of fugitives produced the fellowship of the road and--from the squared-up social world's point of view--all too often the community of the damned. To be sure we are a nation of farmers in our first conception of ourselves, but farmers already tied to the idea of producing surplus crops for the folks in the city. Thus, even in the most successful of the utopian farming enterprises, there had to be go-betweens, the traders and factors, and with them the drifters and wharf-rats that inevitably accompany the movement of goods and people.

In our sentimental wish to recapture our agrarian ideals through a return to the country and to harmonize ourselves through the rhythm of the seasons, we forget this other community that has

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been as important a source of our national iconography as the farm and the small town. The lore which grew out of the crossroads, the harbor roads, the rivers and canals, and the turnpikes remains with us in the figures of the cowboy, the railroad engineer, the trucker and the outlaw bikers (motorcyclists). Just as the square forms reflect the rhythms and engagement with the earth in all its seasons, the straight forms of the road and the turnpike, the highway and now the skyway remind us that another enduring image of the life well-lived endures. This one emphasizes the individual rather than the group, to be sure, but the lure of the hobo and the candler, as well as the railroadman, the trucker and the airline attendant reminds us that these, too, are communities, groups who share the conditions of being on the move all of the time.

It is this special blend of the straight and the square, the individual on the move and the community always ready to make welcome that seems most characteristic of the American Experience. Community, then, is the gathering of the like-minded, but always leaves the choice of moving on to the next gathering. If technological developments have made it possible to move on more regularly and to keep on the go even while maintaining one's sense of a need for rootedness, our ideals of community remain the same. Communities continue to spring up all over the country, in marinas and country clubs and mobile home parks, always guided by the same desires and lodged in some version of the same basic images. ❑

Roger D. Abrahams, "American Sense of Community: Circling the Square or Hitting the Road," 1978 Festival of American Folklife *(Washington, D.C.: Smithsonian Institution, 1978), p. 5.*

ETHNICITY AS EXPRESSED IN ORGANIZATIONAL LIFE

Try as they will, immigrants lose their battle to hold onto the ways of their mother countries. The sons and daughters (second generation) of the newcomers direct their attention to American events and standards, American language, dress, recreation, work, and literature as the old-world culture fades out. The immigrant group becomes "Americanized" in most of its cultural practices, but the group is not absorbed socially into the rest of society. The immigrant minority still maintains a social substructure, a network of formal and informal organizations composed of fellow ethnics.

What are the reasons for this? We have already noted that native-born Americans did not accept the newcomer because such association meant a loss of status. The second generation of immigrants found no big welcome mat either. The social web of associations of old-stock, established groups isolated the minority.

Internal reasons operate also. In addition to common economic interests, common origins, and shared experiences, there is the satisfaction of being with those like oneself. A city can be a lonely, impersonal place; the ethnic group for the migrant to the city serves as a sort of family. The migrant can relax among those who understand him, who think as he does and are struggling with problems similar to his. Often he may even be able to say, "My mother knows your mother." Those who came to the city with the same kinds of disadvantages created by a different race, different language, a different religion or national origin find comfort and support in creating organizations for their own ethnic group. Ethnic groups set up hospitals, old peoples' homes, banks, charitable organizations, churches, and cultural organizations. These are parallel institutions serving similar needs as those institutions of the larger society, yet separated by ethnic sponsorship and membership. For example, within a few city blocks a Jewish old-age home, Polish old-age home, and an Italian old-age home can be found, each serving its own respective. group.

Parallel institutions serve as ethnic indicators. Professor Milton Gordon has written:

From the cradle in the sectarian hospital to the child's play group, to the social clique in high school, the fraternity and religious center in college, the dating group within which he searches for a spouse, the marriage partner, the neighborhood of residence, the church affiliation and church clubs, the men's and the women's social and service clubs, the adult clique of "married," the vacation resort, and then as the age-cycle nears completion, the rest home for the elderly and finally, the sectarian cemetary—in all these activities and relationships which are close to the core of personality and selfhood—the member of the ethnic group may, if he wishes, and will in fact in many cases, follow a path which never takes him across the boundaries of his ethnic subsocietal network. ❑

Philip Rosen, *The Neglected Dimension: Ethnicity in American Life* (Notre Dame-London: University of Notre Dame Press,1980), pp. 107-108.

HANDS-ON THE PAST: The Riverview Children's Center Museum Project

A young family of five waits in a seemingly endless line at the emigration Officer's desk. "Papa, when we go to America, aren't we taking Grandma?" asks the youngest child.

"No, honey, she doesn't want to go—at her age the move would be too hard," was the reply.

"But we'll come back to visit her, huh Papa?..."

"NEXT," the official interrupted, "Name?"

"Hans Mueller—we'd like to move to America."

"Sure you would," laughed the official, "so would everyone—what's the reason?"

"A job," answered Mueller, "they're impossible to find over here anymore—but I have a little saved up for our passage."

"Well, that will be 150 marks now and 150 marks later."

"What do you mean by 'later'? We wanted to leave as soon as possible."

"So does everyone else—that's why there's a six-month waiting list."

"SIX MONTHS!" cried the family, almost in unison. "Didn't you hear what I said?" asked Mueller, "We're moving to find work. How can I support my family without a job for six months?"

"You said you had some money saved -- live on that," the official suggested.

"But then how do we pay for our passage?" asked the frustrated Mueller.

"Well, you can always indenture yourselves -- they're always looking for cheap labor in America," replied the bureaucrat, not really caring one way or the other.

"What do you mean, 'indenture'?"

"You know, a factory owner pays your way over, and in return, you work for them twelve years—low pay of course, but they supply you with housing. And if you save enough, you can buy your freedom."

"BUY our freedom, Papa? But you said everyone in America was free," puzzled the oldest son, trying not to let his panic show.

The official laughed at their naivete, "Nothing's free in this world, kid! Well, Mueller, make up your mind, are you going?"

The elementary school children improvising this scene were directly experiencing some of the feelings their immigrant ancestors may have had generations before—the leaving behind of friends, grandparents, toys; the fears of the unknown; the confusion of listening to the gibberish of English; the disillusionment; the long waits—for permission to leave the homeland, for the money to be saved, for passage in crowded ships, on Ellis Island. Chances are good that the children who participated in the ten weeks of the Riverview Children's Center Museum Project Day Camp the summer of 1983 will never read immigration patterns and quotas in their high school American history texts as mere numbers—after all, they have "lived" the process of immigration.

Since Jean Piaget's theories revolutionized education decades ago, progressive educators have generally agreed that younger children learn best through concrete experience. As a result, "hands-on" teaching methods or "learning by discovery" have become the stock-in-trade of science teachers. But history education still relies heavily on verbiage from the textbook or the teacher. After all, how can kids have first-hand experience with life in the days before they were born? They cannot, of course, without time machines that exist only in science fiction! The next best thing is to gain first-hand experience with the people who lived in the past and things they created and used.

The Riverview Children's Center Museum Project was designed to give children the opportunity

to do just that—to learn history directly, without the intermediary of books. While it was impossible to experience past history first-hand, it was possible that they could experience the role of the historian, delving into primary sources to piece together the true story. A problem to be solved immediately was that young children have a very limited sense of historical time. Until fourth or fifth grade dates mean little: children may, quite logically believe that the year "0" was the beginning of time. The first step in helping them connect dates and events was to have them investigate their own and their families histories. In their specially-designed study guides were activity pages that helped children involve their parents in this process. A family history test challenged them to dig up factual data about family members, such as names, birthdates, and countries of origin. These facts, plus other important events, like a first tooth falling out or a move to a new school, were plotted on a time line marked with important national events. Interview sheets helped them gather more subjective information about family life in the child's, the parents', and the grandparents' generations. Working from a list of prescribed questions, "What was it like when you were a kid?", helped them make comparisons between play, school and home life in their's and other's generations. Children were amazed to hear their grandparents stories from so "long ago", but not half as the amazed as the grandparents were by their grandchildren's rapt attention!

While it was impossible to experience past history first-hand, it was possible that they could experience the role of the historian, delving into primary sources to piece together the true story.

The fact that none of our families originated from America came as a big surprise to the youngest children. In addition to taking part in the all-morning game "The Perils of Immigration", the children switched nationalities every day for two weeks to learn about the ethnic backgrounds of these brave ancestors. They danced, sang, cooked, listened to stories, wrote and performed plays, and even learned to speak simple sentences in other languages.

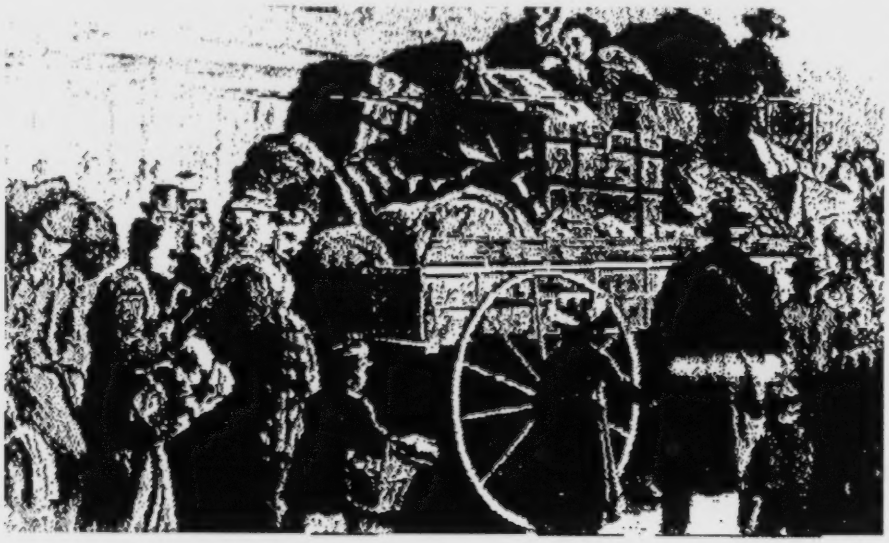
Everyone agreed that the high point of ethnic heritage week was the afternoon four people who had immigrated to the United States were invited to camp to be interviewed. Learning oral history research skills was not an easy task, but everyone worked hard, before the guests arrived, to do justice to the important job. Part of the success of the program rested on the amount of responsibility invested in the children. They realized that, in the words of one boy, "This is real, this isn't just playing around!" So they worked hard to learn the interview process (to have a goal, plan your questions, and practice them) and the question words, "who, what, when, where, why, how". After a morning of planning and practicing, they were ready to ask the guests about their original countries and the problems of adjusting to life in a new one. Most of the interviews lasted until long after the 60-minute cassettes in the tape recorders ran out, so fascinated were the children by the stories, accents, games, pictures, and treasured possessions from foreign lands.

Traditional academic history has concentrated on studying written sources, which has naturally resulted in an emphasis on great people and great

events, since ordinary people rarely write their stories. Recently, however, historians have begun to study the ordinary folk. Oral history is one method used, but it is limited to the memories of people alive today. Beyond that, historians must study the products of people of the past to gain an understanding of them. Concrete objects, like kitchen appliances, tools, or furniture; archival material, like diaries, photographs or maps; or printed matter, like posters, newspapers and advertisements can tell much about a culture when properly interpreted.

As it happens, children learn most efficiently when manipulating tangible objects. The Riverview Children's Center Museum Project capitalized on this fact by teaching simple methods of interpreting tangible evidence so children could investigate their communities. Deliberate, systematic study of artifacts was accomplished through a summer-long "Artifact of the Week" competition. Each of the four Day Camp groups accumulated points by guessing the identity or function of a "mystery" artifact. Bonus points could be earned by doing a detailed drawing of the artifact or by describing it using words (young children lacking writing skills could tape-record their descriptions). During these exercises they learned to apply their new questioning skills to "interview" the artifact: WHO made or used this object? WHEN was it last used? HOW was it used? HOW much did it cost? WHAT material was it made of? WHAT source of power did it use? WHERE was it used or made? and so on. Some of these questions can be answered by carefully examining the object or by cross-checking other sources, but sometimes old-fashioned guessing is the only way to come close to an answer! In a game to hone creative skills, children passed around such commonplace items as fishbowls, watering cans and TV dinner trays, taking turns pantomiming a new use of the object—the tray became a bathroom sink or armor breastplate, the watering can became a pipe or telephone.

Children are always avid collectors, but when they become attuned to the significance of the things they collect mere "stuff" is transformed into "artifacts", and their collecting becomes more exuberant. Daily new artifacts were added to "The Old, New, and In-Between Museum" established at Riverview. Most objects were simply picked along the riverbank or in vacant lots, but more organized trips were taken to collect along the railroad tracks or trolley right-of-way. The young curators, like their professional



counterparts, also "collected" artifacts like houses, churches, cemetaries, and railroad cars by documenting them with drawings, surveys, rubbings, castings, photographs, or by collecting samples. Old newspapers, magazines, advertisements, posters, and mail-order catalogs are special kinds of artifacts since they have verbal as well as visual content. In addition to being excellent sources themselves, they can be used to verify other artifacts or stores gathered in interviews. Children enjoyed browsing through catalogs and newspapers to compare their great-grandparents dress, toys, vehicles, tools or foods to their own. Since printed materials are subject to bias, they were cautioned to use at least two sources whenever they could—for instance, they might ask Grandma if everyone really dressed like flappers and wore flasks in their garters during the Roaring Twenties. Other sources used in student investigations were family and community photos and maps. Both are very valuable tools for tracing the growth of a town, and for prompting stories in an interview.

Role-playing and creative dramatic activities like "Perils of Immigration" proved to be an excellent way for children to make the results of their investigations a part of them. They "tried on" their knowledge of the Homefront during World War II by becoming a newly drafted GI in basic training, and as a teenager attending a pajama party (a new phenomenon in the 1940's). After studying the youth culture of the 1960's, they became contestants in a re-creation of the "Dating Game" and conservationists to clean up a section of the local creek. Such methods are particularly effective in going beyond objective data to the more subjective aspects of people's lives—their fears, pleasures, and concerns.

Anyone who has tried teaching knows that the best way to really learn a topic is to teach it to someone else. By planning and designing museum exhibits the Riverview children not only had the opportunity to apply the research skills they had learned, but also were able to learn new skills—organizing their material and personal resources, and communicating with well-written labels and well-chosen visuals. The last two weeks of the summer, each group of about ten children chose an exhibit topic, researched it, wrote their exhibit "story line", gathered the artifacts and other visuals they needed to illustrate the story, and finally constructed the exhibit. There were exhibits on quiltmaking, the trolley that ran through Verona, the World War II Homefront, the Vietnam experience, and games played by American Indians. The enthusiasm evident at the final display of the exhibits showed that the children knew they had proved their mettle as historians and curators. During the school year the Riverview Children's Center Museum Project was continued in a very different context, but with the same content. A Museum Studies Apprenticeship for about ten gifted high school students was co-sponsored by the Allegheny Intermediate Unit's GATE Program. The activities to teach primary source research methods were naturally more sophisticated, but local history exhibits were still the culminating event.

This program has great potential in classrooms as well as in the alternative educations situations described. With help from the Pennsylvania Humanities Council, who funded a great deal of the project, a program guide is being prepared for teachers who wish to try these methods in other settings.

Susan Donley
Project Director
Riverview Children's Center Museum Project

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UNIFORMLY DIVERSE

A Nation Becoming

UNIT III

95103

Uniformly Diverse
A Nation Becoming

Unit Objectives

Students will:

- Assess the impact that diverse cultures have had upon American life.
- Describe how ethnic groups interact in the nation.
- Cite the causes of prejudice and discrimination in the nation.
- Explain the processes of immigration (both voluntary and involuntary), migration, and assimilation.
- Compare and contrast parallel aspects of different cultures coexisting within the nation.
- Interpret statistical and documentary evidence of the ethnic make-up of the nation during various periods.
- Compare and contrast the ethnic make-up of their local communities with the ethnic make-up of the nation during various periods.
- Confront various issues and points of view surrounding migration and forced and voluntary immigration through discussion, debate, dramatic improvisation, or simulation exercises.
- Hypothesize causes of prejudice and discrimination through simulation exercises and primary source investigations.
- Appreciate the value of the multi-ethnic character of American culture.
- Describe the emotional, social, moral, and political impact of migration, immigration, assimilation, prejudice, and discrimination.

About this Unit

In studying the role ethnicity plays in the history and culture of the nation, the search for primary sources becomes more difficult, so we must rely more on the interpretations of scholars and the press for our knowledge. This situation is not all bad, of course—who would relish re-

searching the history of the United States from scratch every time?! Yet much is lost by relying on the work of others. The first to be lost are the everyday people who made history. Common laborers, minority groups, and women are among those whose contributions to our nation are almost completely lost through omission. Worse are the outright biases that are built in to our pre-digested histories. Most chronicles of the westward expansion routinely use such phrases as, "Once the Indian threat was neutralized, the _____ Territory was safe for more permanent settlers." A more ethnically aware historian might have questioned who was really a threat to whom. So, in reading secondary sources, particularly for information on ethnic and minority groups, we should employ a healthy skepticism.

On a national level much of the raw data is so bulky, that interpretation in the form of charts, graphs, and other generalizations is necessary to make the huge lists of figures meaningful at all. The charts throughout this manual and particularly the *Immigration Timeline* chart in this unit are compiled from vast sheets of figures. To make them meaningful, many ethnic groups had to be categorized into a larger group (Eastern Europe, Latin America, etc.—see Appendix II). Ironically, for the sake of being able to visualize trends, we are guilty of lumping ethnic groups together—one of the very things we have designed this curriculum to combat! In other words, bias is at work in all intellectual pursuit. It does help to be aware that it exists.

Community Resources

This unit does contain more secondary sources than the previous units, but it provides the necessary framework for understanding ethnic issues on both smaller and larger scales. The readings and charts in this unit may help explain the sudden influx of Polish names in your community during the 1910s. Or it may explain why there are so few Asians in

your hometown compared to other ethnic groups. Beyond the sources that are included here, you will need, or may wish to use:

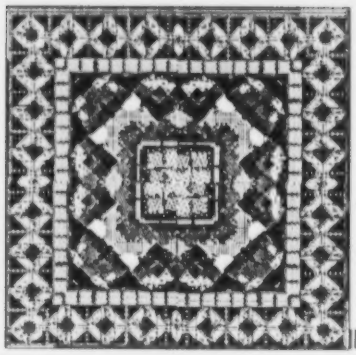
- A local daily newspaper.
- Immigrants for oral history interviews, as a supplement.
- *Family Data Sheets*, *Class Census*, *Plot the Results*, and *Family Folklore* interview results from Unit I.

Recommended activities for earlier grades

Of the *Migration Stories*, several are short enough that they may be read aloud and discussed orally using the questions on pages 110-114: "Gunnar Johnson's Story" (pp. 123-124), "Mai Vinh's Story" (p. 132), and "Miguel Torres' Story" (pp. 133-134). *Pack Your Trunk* is best adapted by bringing a big box the size of the trunk model into the class room and experimenting with how much can be packed into it. *Perils of Immigration* has been tested with children as young as kindergarten with best results if one or two older children (or a teacher's aide or parent volunteer) are assigned to each group. The game can be shortened by omitting the first (family portrait) and last (employment application) activities.

Key Words

migration
immigration
emigration
naturalization
assimilation
pluralism
melting pot
mosaic
conflict
prejudice
discrimination
minority group
acculturalization



Notes...
Student Exercises and Readings

Background reading for teachers:
"The Ebb and Flow of Ethnicity in American History," Samuel Hayes, (pp. 157-164).

"The Ebb and Flow of Ethnicity in American History" is an excellent discussion of how successive generations of immigrants first arrive as "foreigners," then gradually become an integrated part of American life and forget that they were once newly arrived as they greet new waves of immigrants as newcomers. The article goes on to describe the process of assimilation over the generations, explaining why some older ethnic traditions have faded, while newer ethnic traditions remain vigorous. Read this as background for leading the discussion on the immigration timeline and other exercises that follow.

For many years it has been fashionable to use the metaphor "melting pot" to describe the nature of ethnicity in the United States. The nation was viewed as a foundry in which diverse cultures became one. More recently, ethnic scholars have been grappling with whether the "melting pot" metaphor is really descriptive of the U.S.A. Some have preferred the terms "mosaic" or "salad bowl" since they imply that diversity still exists within our national culture. After doing the newspaper exercise, analyzing the immigration timeline, or reading the immigration stories later in the unit, debate this issue with students. The arguments can get heated!

Ethnic News

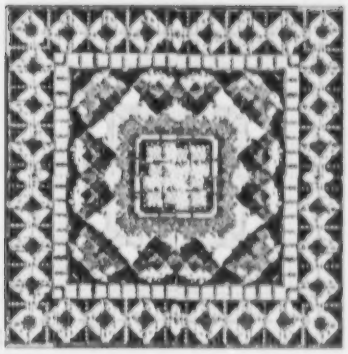
pages 106-107

Students will:

- Find articles about ethnicity and cultural conflict in the daily newspaper.
- Discuss possible causes for prejudice and discrimination reported by the paper and suggest remedies in each case.

Discrimination and prejudice, though it happens at very personal and local levels, often make headlines at a national level. It is often through the national media that we are made aware of conditions in our communities and even in ourselves. And court actions at a national level have an impact throughout the nation. It pays, then, to become aware of how the news media handles ethnicity.

For the *Ethnic News* exercise, the class will scour a daily general-interest



newspaper for cultural conflicts and ethnic issues. Cultural conflicts might have to do with religious differences, and handicapped or women's rights, as well as ethnic issues. Since in this exercise they will be trying to identify causes of conflict and discrimination and to suggest remedies, they should note *all* instances of cultural conflict, not just ethnic conflicts.

There are several successful approaches to this exercise:

- All students use the same issue of the same newspaper (easier to compare how thorough students were in finding their examples).
- Students use different newspapers published on the same day (useful in comparing editorial slants).
- Students use an entire week's issues of the same newspapers (stories can be followed as they evolve, less likely to run into the odd day when few stories on ethnic or cultural conflict are printed). This method is particularly useful as a homework assignment for the week before this exercise is done.

In any case, make sure that the students do not neglect advertisements, editorial pages, and sports and entertainment sections. These pages are often quite fruitful.

After students have finished the exercise, discuss what they feel are the causes and remedies for prejudice and discrimination. Debate whether the U.S. is a "melting pot," "mosaic," "salad bowl," or some other image.

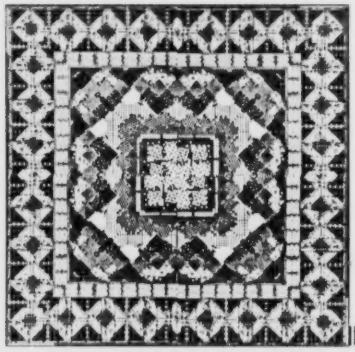
U.S. Immigration Timeline, 1820-1985

pages 108-109

Students will:

- Read and analyze the U.S. immigration chart and timeline.
- Be able to identify "push-pull" factors at work in immigration at given times in U.S. history.
- Discuss various ethnic issues in American society, including the "melting pot" and "mosaic" metaphors.

The *Immigration Timeline* is an attempt to graphically summarize American immigration trends from the time records first were kept in 1820 to



Notes...

the present (note that the column for 1980 records figures for only half the decade). The chart simultaneously functions as a graph and a timeline. The vertical bars indicate the total number of immigrants in the decade; the patterns within the columns show the proportion of immigrants belonging to each ethnic group. The timeline information below the graph is arranged under the headings "World Trends and Events" and "American Trends and Events" to show the "push-pull factors" at work in immigration—conditions in the sending country that cause people to leave and conditions in the United States that attract them.

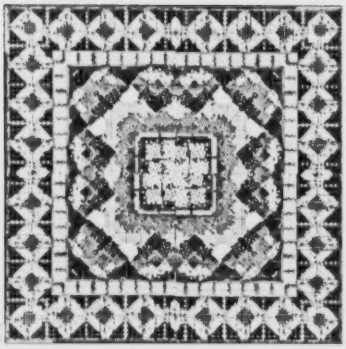
Begin discussing the chart with students by asking them to point out several decades with very high immigration and several with very low immigration. Then ask them to read the "Trends and Events" listed under those decades (and use other information they might have) and hypothesize why immigration peaked or dropped off when it did. (Interestingly, during the 1930s there was actually more emigration than immigration—a net loss of population.) Ask them to trace various ethnic groups' immigration records through all the decades. Where are the peaks? Where are the valleys? Why? Which ethnic groups have the greatest number of immigrants in each decade? Why? Other activities: Have students locate when their families immigrated and hypothesize why they might have come. Have students locate when immigrants they know or have talked to arrived. Later, after they have read the migration stories in this unit have them locate when each of those migrations took place.

The *Immigration Timeline* chart was compiled from vast sheets of figures. To make them meaningful, many ethnic groups were categorized into a larger group (Eastern Europe, Latin America, etc.). To find the ethnic groups in each category, see the *Categorization Guide for Ethnic Origin Charts and Exercises* in Appendix II. All charts and exercises in this curriculum conform to this categorization for accurate comparison.

Migration Stories

pages 110-135

Background reading for teachers:
"Ellis Island: Our Neglected Island of Tears," Dave Smith, "Becoming American," Peter Marzio (pp. 165-173)



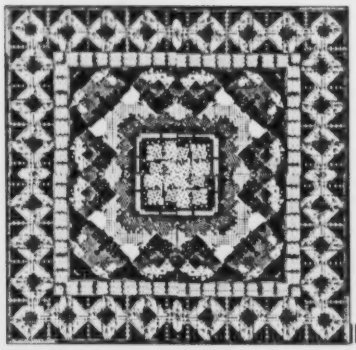
Students will:

- Read at least four migration stories in this section and gather basic information about each migrant's experience.
- Find similarities and differences between the stories and hypothesize reasons for them.

Ellis Island, the port of entry of Europeans immigrating to the U.S. between the 1880s and 1950s, became known as the Island of Tears because immigrants with handicaps or communicable diseases—and later those who could not pass literacy tests—were sent back home. These readings are included as background information for the migration stories to follow, so you can introduce the topic of immigration. Briefly define the terms, "migration," "immigration," and "citizenship." Ask if anyone in the class knows someone who immigrated to the United States. When did they come? From where? Why? Have they told you any stories about their experiences? Did they become a citizen of the United States? How?

Many of us think of migration mostly in terms of immigration, yet cultures have also been spread throughout the United States by the movement of people within our nation's borders. Some of the migrants moved voluntarily, although they may have been motivated by poverty, persecution, or desperation. Others, however, have been forced to migrate against their wills.

A major part of this unit is devoted to first-hand stories of migration—over the ocean or over land, voluntary and involuntary—by various groups throughout our nation's history. There are stories of American Indians being forced to move west by white settlement, of Eastern Europeans immigrating to work in U.S. factories, of Black migration to the North after the Reconstruction era, of illegal immigration, and of upper-middle-class Vietnamese refugees. As diverse as the stories are, some themes are common: fear of the unknown new home, home-sickness for familiar old places, confrontations with troubles along the way. But, of course, vast differences also exist between the stories. Many of the similarities and differences relate to basic human needs and values and how various groups fulfill them. The *Migration Stories* worksheets on pages 110-113 are designed to help students read the stories systematically.



Notes...

They should complete one column on the worksheet after they read each of the stories. After they finish all of the readings, they can use the last page of the exercise to summarize similarities and differences in the stories and hypothesize the reasons for them. The last column is reserved for them to answer the same questions for the immigrant they interviewed as part of Unit II.

Rather than having students read all of the stories, assign about four or five. For younger classes assigning each child one of the stories and comparing them as a group will alleviate some of the reading load. Either way, try to assign at least one from each of the following categories:

- American Indian removal (pp. 115-118).
- Black migration (pp. 119-122).
- "Old-style" immigration (pp. 123-127).
- "New-style" immigration (pp. 128-135).

Pack your Trunk

pages 136-137

Students will:

- Decide what of their own possessions they would take in a limited space if they were moving to a strange country.

In the next two exercises students will become emotionally involved with what it was like to immigrate or migrate. Introduce the *Pack your Trunk* exercise by reviewing in a discussion the migration stories read or heard in interviews. What sacrifices did each family or individual have to make to move to their new home? What people or things did they leave behind? Ask if anyone in the class has ever moved. What did they feel sad about leaving behind?

If possible, locate a box about 44" x 24" x 24" in dimensions to represent the size of a steamer trunk to the class. If a box is unavailable, outline a 44" x 24" rectangle on the floor in masking tape. Tell them that this was the size of the typical steamer trunk brought by immigrants in the late 1800s. Ask them to list things the immigrants would need to bring to survive in their new home (clothes, kitchen utensils, bed clothes, etc.) and things they might like to bring (furniture, fancy china, family heirlooms, toys, etc.). How much of all of those things do you

think would fit in the trunk? How would you decide what to take and what to leave behind?

Now ask them to make a list of all the things they would like to take with them if they were to move right now. After the list is made, have them construct the model trunk on page 136 (it is a 44" x 23" x 23" trunk to scale). Then have them take their list and the worksheet on page 137 home to finish the assignment. They should measure each item on their list and draw a picture of it to fill the same number of little squares on the rectangle "trunk layers." They may fold clothes before measuring as long their pile of clothes is not more than five inches high. Once the rectangles are full, the trunk is full. The next day in class the items may be cut out and placed in the trunk model if they like (the trunk will appear to be able to hold more, but the depth of the objects are not accurate in this exercise). Discuss the results. How much did you have to leave behind? How did you decide what to take? What would you miss most that you could not take?

Perils of Immigration

pages 138-156

Students will:

- Role-play the process of immigration in an improvisational drama-game.

Perils of Immigration is a dramatic role-playing game that will force students to experience many of the emotional and decision-making processes that take place during immigration as they improvise within their characters. Allow an entire morning or afternoon for the game. Although, as emphasized before, immigration does not explain the many other kinds of migration, for the sake of clarity, we have narrowed the focus of this game to early 20th century immigration—many of the issues are similar for other kinds of migrants. The game is self-contained—teacher directions and props are found throughout pages 138-156.

ETHNIC NEWS

List any articles, ads, or announcements about ethnic group activities from your local newspaper:

Newspapers, magazines, news-casts show ethnic pride & conflict

Discrimination is when people are treated unfairly because they are different.

Sometimes the news tells their stories.

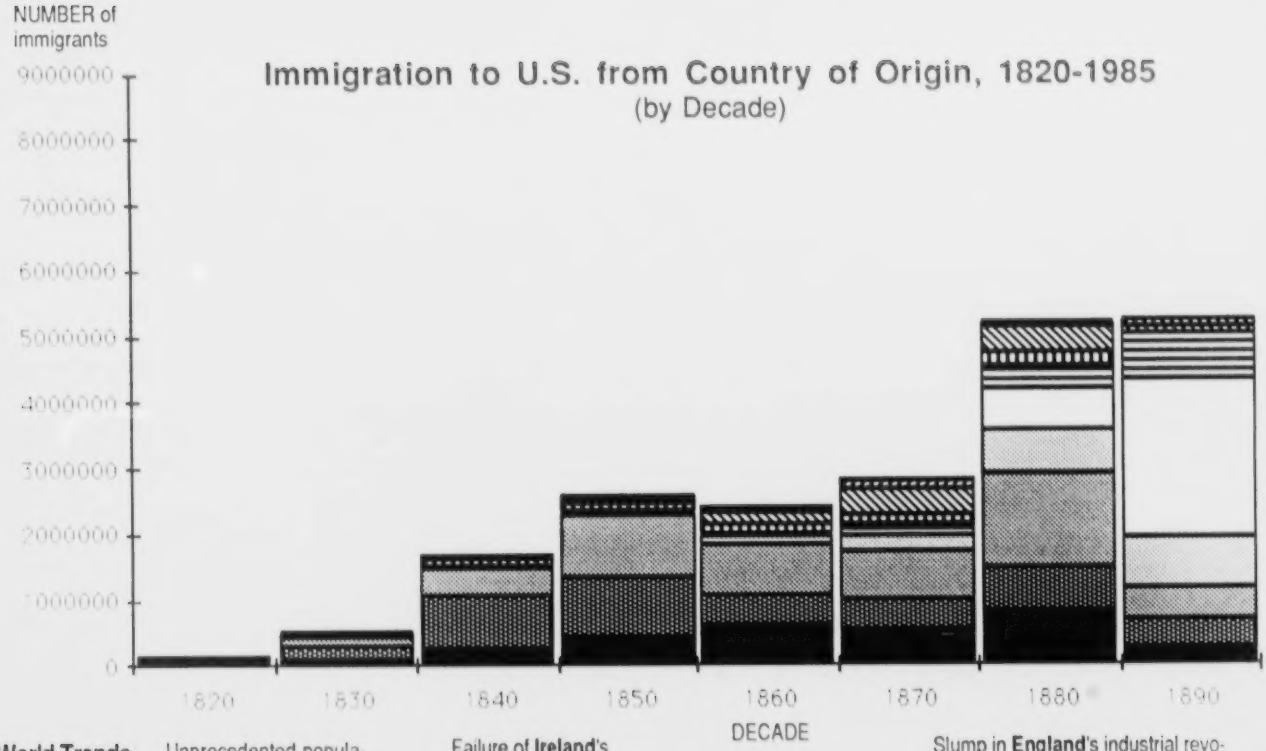
Discrimination can happen because of ethnic group, race, age, sex, religion, language, politics, or handicap.

In this column list newspaper stories you can find about discrimination:	What kind of discrimination is the story about?

Look for conflicts between different groups of people

Conflicts usually make it to the newspaper

Who are the conflicting groups?	Why are these groups conflicting?	What do you think would be a solution to their conflict?



World Trends and Events (outside America)

Unprecedented population growth in Europe, compounded by social, political, and religious conflict, leaves many peasants without land enough to raise food for survival. Influx to the cities to find jobs strains the towns' physical and economic capabilities.

Failure of **Ireland**'s potato crop, sends starving peasants to America, often at the expense of Irish and British noble landowners.

The end of serfdom everywhere in Europe by 1848 allows peasants freedom to move to the cities and to the U.S.

Slump in **England**'s industrial revolution. Many British unemployed seek escape from crowded cities.

Low wages, crop failures, massive unemployment and religious restrictions in **Scandinavia**.

Civil wars cause economic and political chaos in **China**.

Agricultural depression in Europe 1886-90

German farmers and craftsmen suffer the effects of a worsening economy and forced military conscription.

Foreign rule, rebellions, and civil war in **Poland**.

American Trends and Events

America has a chronic labor shortage, a result of the availability of cheap, fertile land that makes it possible for most Americans to own farms. The situation is compounded by the outlawing of indentured servitude and the freeing of slaves in the North after the revolution. Then, in 1808, further slave imports became illegal in the South.

American ships exporting raw materials to Europe sought paying immigrants to fill up the empty hold space left by the more compact finished goods they were bringing back.

Western Gold Rush

Civil War ends slavery in U.S. and fuels growth of the nation's new industries.

Panic of 1873

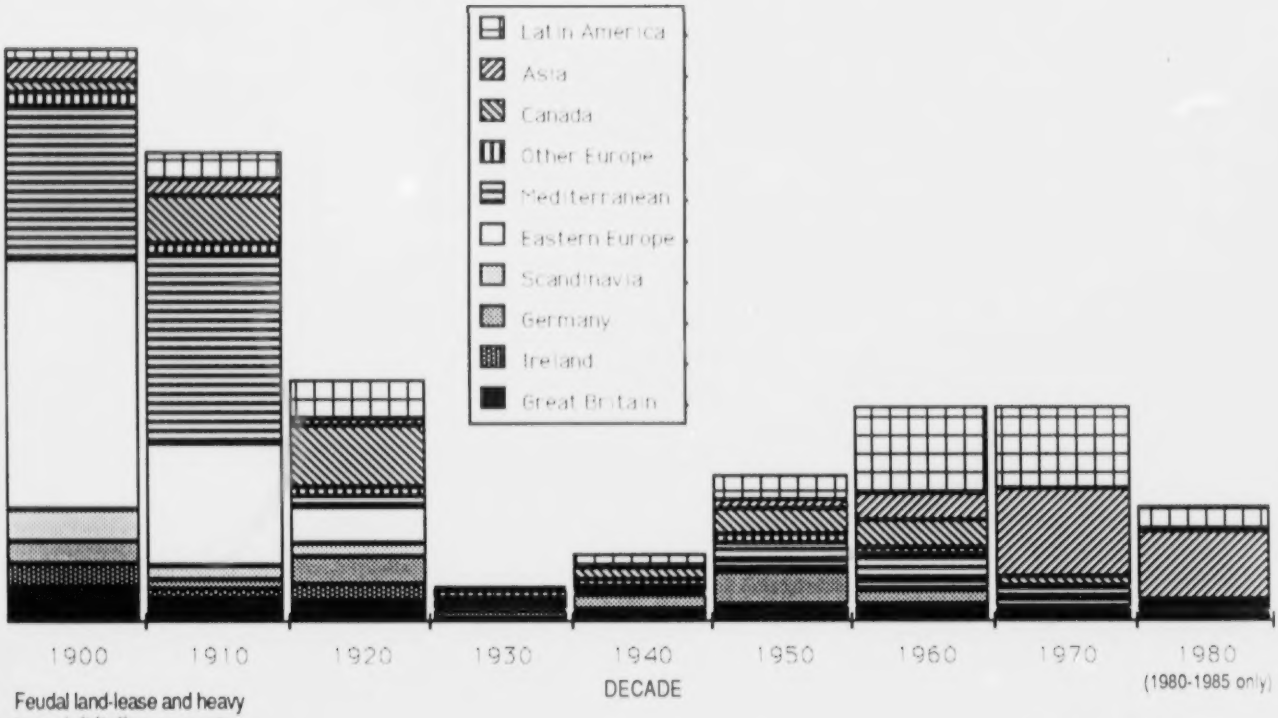
Railroad boom:
Cheap labor needed to lay track to connect western frontier with East. Railroad allows settlers to move west more conveniently than ever before. Railroads offer land at bargain prices to encourage new settlements that will require rail service.

The time of an ocean-crossing is reduced from 6 to 10 weeks on a sailing ship to 2 weeks on a steam ship. Cost of crossing drops.

U.S. booming manufacturing industries have for the next decades a seemingly insatiable demand for cheap labor.

Chinese Exclusion Act 1883

Spanish-American War 1897-98



Feudal land-lease and heavy taxes left **Italian** peasants with little, when earthquakes, volcanoes, political upheaval, and vineyard blight made life worse yet.

Wholesale genocide of **Armenians** by Turks.

The **Mexican** Revolution sent thousands of peasants to the U.S. border for jobs.

Canadians migrate to U.S. to find jobs after industrial collapse there.

Impoverished peasants and persecuted Jews leave **Russia**.

World War I

World War II

Cuban refugees flee Castro's Communist regime.

War in **Southeast Asia** and subsequent Communist takeovers cause a flood of political refugees.

Russian Jews (and those claiming to be Jewish to obtain exit visas) receive help from relief organizations to resettle in U.S.

World War I

Johnson-Reed Act (1924) established immigration quotas based on U.S. ethnicity in 1890, to limit immigrants from Southern and Eastern Europe and non-white nations.

The Great Depression

World War II

Displaced Persons Act (1948) opens American doors to over 200,000 **Europeans** displaced by war.

Token quotas extended for Asians. **Orientals** finally allowed to become citizens.

The Bracero Program (1942) strongly encourages **Mexicans** to migrate to fill farm labor shortage caused by war. Program continues until 1964.

Cubans admitted under special quotas.

Race, creed, and nationality restrictions to immigration lifted. Old quota system abolished. Preferences given to immigrating professionals. (1965)

Congress appropriates funds to rescue and resettle **Vietnamese** "boat people."

Migration Stories

Some feelings and experiences are shared by every migrant. Other feelings and experiences differ from one person to another.

Name of migrants.

Place this person migrated from.

Why did they migrate?

When and from where did they leave? How did they travel? How much did it cost? How long did it take?

What special events happened on the trip?

When and where did they arrive? Where did they live after arriving? Why?

What did they know about their destination before they came?

After you read the migration stories and finish your interview, answer these questions about each of the stories. Then compare the stories on page 114.

Save this column for the person you interviewed.

How did their new home live up to what they expected?

What did they like best about their new home?

What did they like least about their new home?

What difficulties did they have adjusting to their new home?

As time passed, what old customs and values were kept? Which were not? Why?

Were they glad or disappointed that they migrated?
How do you know?

Save this column for the person you interviewed.

Compare
the stories you read or heard

Who had the hardest life before they came? _____

Why? _____

Who had the easiest life before they came? _____

Why? _____

Who had the hardest time on the trip? _____

Why? _____

Who had the easiest time on the trip? _____

Why? _____

Who had the hardest time adjusting to their new home? _____

Why? _____

Who had the easiest time adjusting to their new home? _____

Why? _____

What was the funniest story you heard? _____

What was it about? _____

What was the saddest story you heard? _____

What was it about? _____

THE FATE OF THE NEZ PERCES TRIBE
Chief Joseph, Nez Percés, 1879

...It has always been the pride of the Nez Percés that they were the friends of the white men....About twenty winters ago, a number of white people came into our country and built houses and made farms. At first our people made no complaint. They thought there was room enough for all to live in peace....

[But then, Governor Stevens] invited all the Nez Percés to a treaty council. ...He said there were a great many white people in the country, and many more would come; that he wanted the land marked out so that the Indians and white men could be separated. If they were to live in peace it was necessary, he said, that the Indians should have a country set apart for them, and in that country they must stay. My father, who represented his band, refused to have anything to do with the council.... He claimed that no man owned any part of the earth, and a man could not sell what he did not own....

...But we continued to live in this land in peace until eight years ago, when white men began to come inside the bounds my father had set.

...Soon after this my father sent for me. I saw he was dying. I took his hand in mine. He said: "My son,...You are the chief of these people. ...You must stop your ears whenever you are asked to sign a treaty selling your home. A few years more, and white men will be all around you. They have their eyes on this land. My son, never forget my dying words...." I pressed my father's hand and told him I would protect his grave with my life. My father smiled and passed away to the spirit-land.

I buried him in that beautiful valley of winding waters. I love that land more than all the rest of the world. A man who would not love his father's grave is worse than a wild animal.

For a short time we lived quietly. But this could not last. White men had found gold in the mountains....They stole a great many horses from us, and we could not get them back because we were Indians...They drove off a great many of our cattle. Some white men branded our young cattle so they could claim them....They knew that we were not strong enough to fight them. I labored hard to avoid trouble and bloodshed. We gave up some of our country to the white men, thinking that then we could have peace. We were mistaken. The white man would not let us alone....

[One] spring the agent at Umatilla agency sent a runner to tell me to meet General Howard....

I said to General Howard: "...I do not believe that the Great Spirit Chief gave one kind of men the right to tell another kind of men what they must do."...

General Howard lost his temper and said: "Shut up! I don't want to hear any more of such talk. The law says you shall go upon the reservation to live,... but you persist in disobeying the law. If you do not move, I will...make you suffer for your disobedience."...

On the next morning General Howard came to my lodge, and invited me to go with him...to look for land for my people. As we rode along we came to some good land that was already occupied by Indians and white people. General Howard, pointing to this land, said: "If you will come on to the reservation, I will give you these lands and move these people off."

I replied: "No. It would be wrong to disturb these people. I have no right to take their homes..."

We rode all day upon the reservation, and found no good land unoccupied....

In the council, next day, General Howard informed me...that he would give my people *thirty days* to go back home, collect all their stock, and move on to the reservation, saying, "If you are not here in that time, I...will send my soldiers to drive you on."

I said: "...I can not get ready to move in thirty days. Our stock is scattered, and Snake River is very high. Let us wait until fall, then the river will be low. We want time to hunt up our stock and gather supplies for winter."

General Howard replied, "If you let the time run over one day, the soldiers will be there to drive you on to the reservation...."

I said in my heart that, rather than have war, I would give up my country. I would give up everything rather than have the blood of white men upon the hands of my people.

General Howard refused to allow me more than thirty days to move my people and their stock. I am sure that he began to prepare for war at once.

When I returned [home] I found my people very much excited upon discovering that the soldiers were already [there]. We held a council, and decided to move immediately, to avoid bloodshed....

We gathered all the stock we could find, and made an attempt to move. We left many of our horses and cattle, and we lost several hundred in crossing the river. All of my people succeeded in getting across in safety. Many of the Nez Percés came together...to hold a grand council. I went with all my people.... There was a great deal of war-talk, and a great deal of excitement. There was one young brave present whose father had been killed by a white man five years before. This man's blood was bad against white men, and he left the council calling for revenge.

Again I counseled peace, and I thought the danger was past.... I was leaving the council..., when news came that the young man whose father had been killed had gone out with several other hot-blooded young braves and killed four white men....

I would have given my own life if I could have undone the killing of white men by my people.... I left there, hoping to avoid bloodshed....

I could see no other way to avoid a war. We moved sixteen miles away, and there encamped, intending to collect our stock before leaving; but the soldiers attacked us, and the first battle was fought....

Seven days after the first battle, General Howard arrived in the Nez Percés country, bringing seven hundred more soldiers. It was now war in earnest....

They intrenched themselves, and next day we attacked them again. The battle lasted all day, and was renewed next morning....

Five days later he attacked us with three hundred and fifty soldiers and settlers. We had two hundred and fifty warriors. The fight lasted twenty-seven hours. We lost four killed and several wounded. General Howard's loss was twenty-nine men killed and sixty wounded.

The following day the soldiers charged upon us, and we retreated with our families and stock a few miles, leaving eighty lodges to fall into General Howard's hands.

Finding that we were outnumbered, we retreated to Bitter Root Valley. Here another body of soldiers came upon us and demanded our surrender.... We answered, "We are going by you

without fighting if you will let us, but we are going by you anyhow." We then made a treaty with these soldiers. We agreed not to molest any one, and they agreed that we might pass through...in peace....

We understood that there was to be no more war. We intended to go peaceably...and leave the question of returning to our country to be settled afterward.

...That night [General Gibbon's] soldiers surrounded our camp....We had a hard fight....In this battle we lost nearly all our lodges, but we finally drove them back....

In the fight...we lost fifty women and children and thirty fighting men....

We retreated as rapidly as we could toward the buffalo country. After six days General Howard came close to us, and we went out and attacked him, and captured nearly all his horses and mules. We then marched on to the Yellowstone Basin.

...Nine days' march brought us to the mouth of Clarke's Fork of the Yellowstone.... Another new war-chief (General Sturgis) attacked us. We held him in check while we moved all our women and children and stock out of danger....

Several days passed, and we heard nothing of General Howard, or Gibbon, or Sturgis. We had repulsed each in turn, and began to feel secure, when another army, under General Miles, struck us. This was the fourth army, each of which outnumbered our fighting force, that we had encountered within sixty days.

...General Miles' army...made a charge upon us, cutting our camp in two, and capturing nearly all of our horses. About seventy men, myself among them, were cut off. My little daughter, twelve years of age, was with me. I gave her a rope, and told her to catch a horse and join the others who were cut off from the camp. I have not seen her since, but I have learned that she is alive and well.

I thought of my wife and children, who were now surrounded by soldiers, and I resolved to go to them or die. With a prayer in my mouth to the Great Spirit Chief who rules above, I dashed unarmed through the line of soldiers. It seemed to me that there were guns on every side, before and behind me. My clothes were cut to pieces and my horse was wounded, but I was not hurt. As I reached the door of my lodge, my wife handed me my rifle, saying: "Here's your gun. Fight!"

The soldiers kept up a continuous fire....We lost eighteen men and three women. General Miles lost twenty-six killed and forty wounded. The following day General Miles sent a messenger into my camp under protection of a white flag....

The messenger [said] that General Miles wished me to consider the situation; that he did not want to kill my people unnecessarily....I walked on to General Miles's tent. He met me and we shook hands. He said, "Come, let us sit down by the fire and talk this matter over." I remained with him all night....

General Miles said to me in plain words, "If you will come out and give up your arms, I will spare your lives and send you to your reservation."...

I could not bear to see my wounded men and women suffer any longer; we had lost enough already. General Miles had promised that we might return to our own country with what stock we had left. I thought we could start again. I believed General Miles, or *I never would have surrendered....*

On the fifth day I went to General Miles and gave up my gun, and said, "...I will fight no more." My people needed rest—we wanted peace.

I was told we could go with General Miles to Tongue River and stay there until spring, when we would be sent back to our country.... [But] after our arrival at Tongue River, General Miles received orders to take us to Bismarck (North Dakota)....

General Miles was opposed to this order. He said: "You must not blame me. I have endeavored to keep my word, but the chief who is over me has given the order, and I must obey it or resign. That would do you no good. Some other officer would carry out the order."

...We gave up all our horses—and all our saddles—over one hundred—and we have not heard from them since....

General Miles turned my people over to another soldier, and we were taken to Bismarck. Captain Johnson, who now had charge of us, received an order to take us to Fort Leavenworth. [There] we were placed on a low river bottom, with no water except river-water to drink and cook with. We had always lived in a healthy country, where the mountains were high and the water was cold and clear. Many of my people sickened and died, and we buried them in this strange land. I can not tell how much my heart suffered for my people while at Leavenworth....

During the hot days (July, 1878) we received notice that we were to be moved farther away from our own country. ...We were ordered to get into the railroad-cars. Three of my people died on the way to Baxter Springs. It was worse to die there than to die fighting in the mountains.

We were moved from Baxter Springs (Kansas) to the Indian Territory (Oklahoma,) and set down without our lodges. We had but little medicine, and we were nearly all sick. Seventy of my people have died since we moved there.

...I do not understand why nothing is done for my people. I have heard talk and talk, but nothing is done. Good words do not last long unless they amount to something. Words do not pay for my dead people. They do not pay for my country, now overrun by white men.... All men were made by the same Great Spirit Chief. They are all brothers. The earth is the mother of all people, and all people should have equal rights upon it.

When I think of our condition my heart is heavy. I see men of my race treated as outlaws and driven from country to country, or shot down like animals.

...We only ask an even chance to live as other men live....Whenever the white man treats the Indian as they treat each other, then we will have no more wars.... Then the Great Spirit Chief who rules above will smile upon this land, and send rain to wash out the bloody spots made by brothers' hands from the face of the earth....

From North American Review, *April 1879.*

LETTERS OF BLACK MIGRANTS
South to North, 1917

Memphis, Tenn., May 22nd, 1917.

Sirs: As you will see from the above that I am working in an office somewhate similar to the one I am addressing, but that is not the purpose with which I sat out to write.

What I would like best to know is can you secure me a position there? I will not say that I am capable of doing any kind of labor as I am not. Have had an accidental injury to my right foot; hence I am incapable of running up and down stairs, but can go up and down by taking my time. I can perform janitors duties, tend bar, or gorcery store, as clerk. I am also a graduate of the Law Department, Howard University, Washington, D.C. Class of '85 but this fact has not swelled my head. I am willing to do almost any thing that I can do that there is a dollar to it. I am a man of 63 years of age. Lived here all my life, barring 5 or 6 years spent in Washington and the East. Am a christian, Bapitst by affiliation.

Have been a teacher, clerk in the government department, Law and Pension offices, for 5 years, also a watchman in the War Dept. also collector and rental agent for the late R.R. Church, Esq. Member of Canaan Baptist Church, Covington, Tenn. Now this is the indictment I plead to.

Sir, if you can place me I will be willing to pay anything in reason for the service. I have selected a place to stop with a friend of earlier days at ____, whenever I can get placed there. An early reply will be appreciated by yours respectfully.

Biloxi, Miss., April 27, 1917

Dear Sir: I would like to get in touch with you a pece of advise I am unable to under go hard work as I have a fracture ancle but in the mene time I am able to help my selft a great dele. I am a good cook and can give good recmendation can serve in small famly that has light work, if I could get something in that line I could work my daughters a long with me. She is 21 years and I have husban all so and he is a fireman and want a positions and too small boy need to be in school now if you all see where there is some open for me that I may be able too beter my condission anser at once and we will com as we are in a land of starvaten.

From a willen workin woman. I hope that you will healp ne as I want to get out of this land of sufring I no there is some thing that I can do here there is nothing for me to do I may be able to get in some furm where I dont have to stand on my feet all day I dont no just what but I hope the Lord will find a place now let me here from you all at once.

Emmett J. Scott, comp., "Additional Letters of Negro Migrants of 1916-1918," Journal of Negro History *4 (Oct. 1919): 318 (above) and 309 (left).*

These letters are printed just as they were written, so they have spelling, grammar and punctuation errors.

Dapne, Ala., 4/20/17.

Sir: I am writing you to let you know that there is 15 or 20 familys wants to come up there at once but cant come on account of money to come with and we cant phone you here we will be killed they dont want us to leave here & say if we dont go to war and fight for our country they are going to kill us and wants to get away if we can if you send 20 passes there is no doubt that every one of us will com at once. we are not doing any thing here we cant get a living out of what we do now some of these people are farmers and som are cooks barbers and black smiths but the greater part are farmers & good worker & honest people & up to date the trash pile dont want to go no where These are nice people and respectable find a place like that & send passes & we all will come at once we all wants to leave here out of this hard luck place if you cant use us find some place that does need this kind of people we are called Negroes here. I am a reader of the Defender and am delighted to know how times are there & was to glad to, know if we could get some one to pass us away from here to a better land. We work but cant get scarcely any thing for it & they dont want us to go away & there is not much of anything here to do & nothing for it Please find some one that need this kind of a people & send at once for us. We dont want anything but our wareing and bed clothes & have not got no money to get away from here with & beging to get away before we are killed and hope to here from you at once. We cant talk to you over the phone here we are afraid to they dont want to hear one say that he or she wants to leave here if we do we are apt to be killed. They say if we dont go to war they are not going to let us stay here with their folks and it is not any thing that we have done to them. We are law abiding people want to treat every bordy right. these people wants to leave here but we cant we are here and have nothing to go with if you will send us some way to get away from here we will work till we pay it all if takes that for us to go or get away. Now get busy for the south race. The conditions are horrible here with us. they wont give us anyhing to do & say that we wont need anything but something to eat & wont give us anything for what we do & wants us to stay here. Write me at once that you will do for us we want & opetunity that all we wants is to show you what we can do and will do if we can find some place. we wants to leave here for a north drive somewhere. We see starvation ahead of us here. We want to imigrate to the farmers who need our labor. We have not had no chance to have anything here thats why we plead to you for help to leave here to the North. We are humane but we are not treated such we are treated like brute by our whites here we dont have no privilige no where in the south. We must take anything they put on us. Its hard if its fair. We have not got no cotegous diseases here. We are looking to here from you soon.

Emmett J. Scott, comp., "Additional Letters of Negro Migrants of 1916-1918," Journal of Negro History *4 (Oct. 1919): 451.*

LETTERS OF BLACK MIGRANTS
North to South, 1917

Philadelphia, Pa., Oct. 7, 1917.

Dear Sir: I take this method of thanking you for ...the glorious effect of the treatment. Oh. I do feel so fine... I am now housekeeping again I like it so much better than rooming. Well Dr. with the aid of God I am making very good I make $75 per month..... I don't have to work hard. dont have to mister every little white boy comes along I havent heard a white man call a colored a nigger...since I been in the state of Pa. I can ride in the electric street and steam cars any where I get a seat. I dont care to mix with white what I mean I am not crazy about being with white folks, but if I have to pay the same fare I have learn to want the same acomidation. and if you are first in a place here shoping you dont have to wait until the white folks get thro tradeing yet amid all this I shall ever love the good old South and I am praying that God may give every well wisher a chance to be a man regardless of his color, and if my going to the front would bring about such conditions I am ready any day--well Dr. I dont want to worry you but read between lines... the kids are in school every day I have only two and I guess that all. Dr. when you find time I would be delighted to have a word from the good old home state. Wife join me in sending love you and yours.

I am your friend and patient.

Emmett J. Scott, comp., "Additional Letters of Negro Migrants of 1916-1918," Journal of Negro History *4 (Oct. 1919): 461 - 462 (above), 459 - 460 (right).*

Pittsburg, Pa., May 11, 1917

My dear Pastor and wife: ...well I am in this great city & you no it cool here right now the trees are just peeping out. fruit trees are now in full bloom but its cool yet we set by big fire over night. I like the money O.K. but I like the South betterm for my Pleasure this city is too fast for me they give you big money for what you do but they charge you big things for what you get and the people are coming by cal Loads every day its just pack out the people are Begging for some whears to sta If you have a family of children & come here you can buy a house easier than you cant rent one... I am at a real nice place and stay right in the house of a Rve.... they has a 4 story home on the mountain, Piano in the parlor, organ in the sewing room... but you no I have to pay $2.00 per week just to sleep and ...get meals whear I work so I think I shall get me a place whear I work next week the lady said she would rather we stay in the house with them & give me a room up stairs than to pay so much for sleeping so she pays me eight Dols per week to feed now she says she will room me so if I dont take that offer I cant save very much I go to church some time... they have some real colored churches. ...I am going to stay ontell fall if I dont get sick its largest city I ever saw 45 miles long & equal in breath & a smoky city so many mines of all kind some places look like torment...& some places lok like Paradise in this great city ...I remain your friend.

Chicago, Illinois, 11/13/17

Hattiesburg, Miss.

Dear M____: Yours received sometime ago and found all well and doing well. hope you and family are well.

I got my things alright the other day and they were in good condition. I am all fixed now and living well. I certainly appreciate what you done for us and I will remember you in the near future.

M____, old boy, I was promoted on the first of the month I was made first assistant to the head carpenter when he is out of the place I take everything in charge and was raised to $95. a month. You know I know my stuff.

Whats the news generally around H'burg? I should have been here 20 years ago. I just begin to feel like a man. It's a great deal of pleasure in knowing that you have got some privilege My children are going to the same school with the whites and I dont have to umble to no one. I have registered--Will vote the next election there isnt any 'yes sir' and 'no sir'--its all yes and no and Sam and Bill.

Florine says hello and would like very much to see you.

All joins me in sending love to you and family. How is times there now? Answer soon, from your friend and bro.

Emmett J. Scott, comp., "Additional Letters of Negro Migrants of 1916-1918," Journal of Negro History *4 (Oct. 1919): 458 - 459.*

Cleveland, Ohio, Aug 28, 1917

hollow Dr. my old friend how are you to day i am well ... plenty to eat and drink and is making good money in fact i am not in the best of health i have not had good health sence i ben here.... i have seval nochants of coming back, yet i am doing well no trouble what ever except i can not raise my children here like they should be this is one of the worst places in principle you ever look on in your life but it is a fine place to make money all nattions is here.... thir all kinds of loffers. gamblers pockit pickers you are not safe here to walk on the streets at night you are libble to get kill at any time thir have ben men kill her jest because he want allow stragglers in his family. yet i have not had no trouble no way. and we are making good money here. i have made as hight at 7.50 per day and my wife $4 Sundays my sun 7.50 and my 2 oldes girls 1.25 but my regler wegers is 3.60 fore 8 hours work. me and my family makes one hundred three darlers and 60 cents every ten days. it don cost no more to live here than it do thir, except house rent i pay 12 a month fore rent sence i have rote you everything look closely and tell me what you think is best. i am able to farm without asking any man fore enything on a credit i can not injoy this place let me tell you this a large place... give my love to all the Surounding friends. By By

Emmett J. Scott, comp., "Additional Letters of Negro Migrants of 1916-1918," Journal of Negro History *4 (Oct. 1919): 460 - 461.*

GUNNAR JOHANSON'S STORY
Immigrant from Iceland, 1905

I was almost eighteen when I came here on June 14, 1905. I came from a little fishing village in Iceland, and there was nothing to do there but work on the sea and unload the ships. Most of the boys there wanted to go out on the ocean and fish, but my mother said no. She was afraid for me, you see, because my father and two brothers had been lost on the sea....She finally consented that I should go to this country.... I wanted to go out and see the world.

I came alone, but there was another boy from Iceland, that left when I did. We went to Liverpool first and had to wait for a few days for the ship to Quebec. That was how people came from Iceland in those days. I was all right when I got on the boat in Liverpool, but the trip over was rough and by the time we got to Quebec I was very sick.... Later I found out it was scarlet fever, but I didn't know that then. I must have caught it while I was in Liverpool, because it takes about ten days for the sickness to show. I didn't want to let them know at the port in Quebec that I was sick, because I was afraid they wouldn't let me land, so I walked past the Immigration man and tried to stop myself from shaking.... When we went out to catch the train we found it had gone two hours before....We had to wait all afternoon for the train. When we got on I hardly knew what I was doing. I went and layed down on the berth, and for two days, three days, I couldn't eat and hardly drink. The boy who came from Iceland with me gave me a little water. That was all I wanted.

We got to Winnipeg and went to stay one night with a woman my mother had known, a woman from the old country. And the next day we had to get the train to go to the United States. It had been raining for days and we had to walk knee-high through the water. I was shivering and shaking, so I hardly knew what I was doing. We got on the train and came down here and got off in Grand Forks, North Dakota.

My mother had written to a family we knew from the old country, and I was to go to be a hired man on their farm. It was a homestead they had taken out years before. The farmer met me at the station and took me to his house, but I was so sick by then I went right to sleep. His family and his children nursed me. They were good people. The daughter of the house, who was twelve then, took special care of me. I didn't notice her much then because I was sick and so young, but that's the girl I married when we both were older. They got a doctor out, Dr. Lax. He wasn't a real doctor; he was an Icelander who knew about medicines and things like that, and he gave me some pills and by and by I got better. All the children of the family came down with the sickness about ten days after I arrived there. Only the mother and father were well. They all got better in a few weeks.

I really was too weak to work on the farm that summer, but I helped a little, and in the fall I began to do a man's work—taking care of the horses, getting the hay. I helped build a barn there, too. I worked as a hired man for that farm for three years. He had three other men—boys, really—working on the place, and we all had to sleep in one bed. We slept crosswise with our feet sticking out. I was tall, so I used to put a chair by the bed to rest my feet on. When you worked as a hired man, the farmer furnished the room and board and washed clothes and everything. You lived there. I didn't need to worry

about living or anything. The wages wasn't high, but I thought it was okay.

They treated the hired men like one of the family then. Nowadays they won't even feed the hired man!...

I had to get used to things on the farm, like working with a plow. Of course, I hadn't worked on a farm in Iceland, and there we had just had little patches anyhow and you just used a hoe, you didn't have a plow. And I didn't know how to milk cows, but I learned. The farmer showed me. It was a lot of work. We'd be walking, probably walk behind the plow all day. Twenty-or twenty-two miles a day walking behind a plow. And we had to cut wood, of course.

It's kind of tough when you're young and you don't know the language. But it's lucky they were all Norwegians and Icelanders around here. There was hardly anything else in Grand Forks. There were Yankees. There were quite a few of them and they thought they were something, believe me, because they could talk English and we couldn't. They kind of ran the town, you know. But around here we're all Icelanders or Norwegians. It's like a little Scandinavian town. I didn't even have to talk English the first few years I was here. Not till I started working in the lumber camps.

...I worked in the woods for thirteen winters, cutting down trees and logging and chipping and all that. There's some hundred men working in the camps. You work all day, hard work. It's a rough life, you know, in the camps. You work all day and play cards every night until nine. Then the lights went out. First it was hot around the stove, then the stove would go out. Before morning you were pretty near frozen stiff, because there was nobody firing the stove. We had just a couple of boards to sleep on with some hay on them....

I didn't save the money I thought I'd save. Year after year I'd spend it. I'd make and spend it. But when I was thirty-six years old I'd had my fun and came back here and married this girl that had nursed me when I was a boy. We rented a farm then—two quarters of good land, good flat land. There was an old log house there; I fixed it up and right after we moved in we got a snowstorm for three days. The snow blew right in the room. We had one of them small wood stoves, you know, and we built a fire and we were warm. It was nothing because we were young, you know....

Joan Morrison and Charlotte Fox Zabusky, American Mosaic: The Immigrant Experience in the Words of Those Who Lived It, *(New York: E.P. Dutton, 1980), pp. 36-39.*

IDA LEVY'S STORY
Immigrant from Russia, 1921

After her divorce from Max Levy over forty years ago, she went to work as a cleaning woman. With some help from her ex-husband, she managed to support herself and her three children and to sent them all to college. Now she lives in a nursing home in a Boston suburb.

When I was a little girl my life was very dull, like all the rest of the people in Russia—poorness, no time to invest in pleasure. I lived in Zaslav....It was just like *Fiddler on the Roof.* Everybody didn't have anything to eat, didn't have any clothes, didn't have a lot of things. There was no school. A teacher came in, and he used to teach me Hebrew and Russian....But you need money for school. We had very nice people living next door to us, and they had six children and nobody went to school. One learned from the other to read a little. Others didn't even know how to sign their name.

In our village were Polish and Jews and Russians. We used to buy milk from the Russian peasants. They milk the cow and bring it to market and sell chicken and eggs. I liked them. Some Russian people I liked very much. I could speak with the Russian people, and I had a lot of friends.

We lived in somebody else's house. My mother and myself occupied a room, because my father was in the United States. When he was a boy he served in the Russian army, and he had enough of it. And when the [Russo-Japanese] war broke out, he ran away to be able to exist without being in the service... He must have been away about five years, and then he came back, to try out whether he can take it.... Then he went back to America again for good.

While he was home, we bought a little house, four-room house, made of clay, with a tile roof....We had floors—other houses didn't have any floors, they just had open earth....

I had a boyfriend. He was a student in Odessa, but he came from my city and he used to come home for vacations....He used to send me letters. And when he came, he was practically living in my house....

During the First World War, we had French soldiers in our town....When the soldiers came in to invade the house, they saw it was fit for officers better....Three officers stayed in the house....They used to bring butter, sometimes bread, sometimes cheese.

During the Revolution, the Bolsheviks came. We were afraid to be home, so we went into the neighbor's house, because he was a man. ...Through the window we can see the Bolsheviks come over with bayonets and open up the lock and take out anything they wanted.

...Then more soldiers came in and they were mad and they pulled out drawers—you know, where you prepare things for Passover—that must have been April—and throw them just at your face, at your head. My mother wore a fur jacket, and they took it right off of her. They took everything—letters and pictures and everything....And then they left—to invade other cities or villages or whatever.

My father used to send us money. On account of the Revolution, the mail didn't get into the cities, and it was stopped in Poland—Warsaw. My father sent boat tickets to go to America and three hundred dollars in cash money, and *somehow* we got the message.

So we packed up whatever we had—anything that was possible to take, like under-

wear, a tablecloth, something like that. And we left the house, everything. We didn't sell it. There was nobody to sell it to.

My husband, who was my boyfriend then, came home from Odessa....He couldn't go out on the street, because he was young and he was supposed to be in the service. He decided to leave his family and come with us....We hired a horse and a team and we ran...

So we came to Warsaw and the refugee committees were looking up the banks for our money, for our ship tickets....whatever we had, we had to sell it in Poland to be able to eat....It took us about seven or eight months, and then a telegram came and said that this and this bank has got the money.

We wrote to my father that such and such a boy...claims he's in love with the daughter, and we want to take him along; because he had to have visa....My father was a good man and he was willing. He sent him a ticket and he sent him money. Then we had to sign papers that we're taking my boyfriend as a future husband of mine.

They said that a lot of people were stopped by the American consul...if they took people with. So it was a chance, unless I would be married. I didn't want it,...but we were afraid. What is he going to do when we leave? And if they stop him coming, what is he going to do? He had no profession, nobody needs him. We were afraid that he'll live a hard life; so to save him, we got married....

So we went by train to Rotterdam, I think,...Then to Liverpool. And then we went by a big ship, a beautiful ship, Third class, but it was very beautiful. We had a downstairs cabin, just my mother and myself, because they separate the men—a cabin with bunk beds and nice spreads.

We came into New York six o'clock in the evening, and it was havoc—the rushing people, the trains, people running to the trains. And the buildings—I couldn't look up to the top of them. In my city, I never saw an extra person, I never saw a train, never saw ...

We had to go by train to Boston. In the station, Grand Central Station, I wanted to have a drink. I had fifty cents in my palm and I put it on the counter and I [*makes motion of drinking*]. Then a woman came along—must be Good Will people—she brought us a basket with pears and apples and things like that. We were hungry and that woman saved our lives, I think. Then the train came. There were people that helped you. What do you call them—Travelers Aid? They used to come and say, "Where are you going? Where are you coming from?" And they used to place you in the train. So it was easy.

We came to South Station and nobody was there, so we knew that there was going to be trouble. But then somebody came along. "Are you coming in from New York? Do you belong to this or that family?" they used to ask. And imagine what a thrill after so many years, somebody said to my mother, "Your husband was just here." We missed him coming to the train—maybe he came to a different entrance, you know. But we had his address in Boston and they took us to the apartment, and finally he came along.

We came in, and the house was furnished, new furniture. There was a kitchen, two bedrooms. It was wonderful. The stove—imagine, no coal! You just turn the valve and there's fire.

It was something beautiful. We sat and looked and were surprised. I wouldn't look twice at it now—it was nothing to look at—but it was nice then.

And my father went into the stores and bought us beautiful stuff: fish, smoked fish, and rolls and coffee and everything. We didn't see it for years in Russia already. Then we started going out for a walk and looking in the stores and seeing all the beautiful things that there were.

When I was in Russia I didn't have to want anything. There wasn't anything to want. I had a pair of shoes, a dress—that's all you needed. You didn't have to buy theater tickets or things like that. There wasn't even a movie in the city. So how could I want anything? Here, I loved it. It was very interesting and very beautiful, until we got acquainted, and then we wanted everything that other people had.

In a few week my husband got a job in a factory, and then he started going to school. But I became pregnant. I didn't work and I didn't come in contact with any people. I didn't have any neighbors to learn from. I didn't have any family to learn from. I envied the people that were here from before. I thought they were so smart, with the language, speaking. I used to look at everybody's face, not knowing what they mean. I was envious of the people in the schools.

Then I had a baby and I had to take care of bigger things. I didn't do anything with my life by being here. I wanted to go driving and go to movies and go to theaters and things like that. I was disappointed in my married life, so I didn't do anything at all. But I don't blame the country for it.

There is one satisfaction in my life. I didn't have a good married life, but I had three beautiful children, one son and two daughters—very well educated, very nicely mannered. They are wonderful, and I look up to them, and I think that's enough for a poor woman.

Joan Morrison and Charlotte Fox Zabusky, American Mosaic: The Immigrant Experience in the Words of Those Who Lived It, *(New York: E.P. Dutton, 1980), pp. 100-105.*

THIEN VINH'S STORY
Immigrant from South Vietnam, 1975

Thien Vinh is the husband of Huong Vinh and the father of Mai Vinh, whose stories are on the pages following his. Because he worked for an American company in Vietnam, their family was quite well off compared to other Vietnamese families. They had a much better experience than most of the Vietnamese refugees nicknamed "boat people."

As a young boy, Vietnam was under the domination of France. We didn't like the French....

As soon as I graduated from high school I was drafted. At that time we was having war between the French and Vietnamese.... I was sent to the military academic school—they train officers.... But luckily, by the time I graduated from military school there was the cease-fire.... Then five months later—in 1955—I was discharged from the army.

There was evacuation flights every day, and Americans sent two ships to Vietnam to help evacuate the people who want to go south. I had relatives in Saigon—very remote relatives, but they gave lodging and boarding, and I stayed with them for about one year to improve my English.

When I felt confident enough I started applying for a job, and first I got a job as an interpreter for the U.S. Military Assistance Advisory Group. ...I learned quite a lot and I became very skillful in English. Then after one year, I started thinking of something else, because I hoped that some other company would pay a higher salary.

So I applied for a job in a contracting company. I had to go out with the supervisor to the field to make sure everything's okay. He was a general supervisor of the area. I worked for him as a personal interpreter. And I was well paid at that time—good job, good pay. I stayed with them until their contract expired, and I moved to another company, also an engineering company. Same kind of work, translator. All American companies.

Then I noticed an ad in a newspaper that a news agency wants an office manager, and I went just for a trial, and I was accepted out of fifty candidates. From then my whole life changed, because a news agency is really an interesting company, and there is a lot of interesting work. You know everybody, VIP, high-ranking officer in military or civilian. You know people outside the country, too. And besides, the most important—very good pay.

I was no longer interpreter-translator. I was actually the office manager....

I had a wife and family by then. I must say I led a very comfortable life in Vietnam. We had a car, a house, everything in the house: a piano, five or six ceiling fans, one air conditioner. What you have here, I could afford to have in Vietnam. We bought a piece of land, about thirty miles outside the city, and we grew fruit trees. This was for our future; and maybe five, ten years later, we could benefit from those fruit. And now is the time they bear fruit, but we didn't have chance to...

We lived normally, but I knew everything in the news, and someday the Americans would withdraw from Vietnam—I knew that. After '68, the American attitude started changing. Through the news, I knew more aid was cut—American aid to Vietnam was cut—and there was a debate in the Congress. So I knew what was going to happen in Vietnam. I didn't know that this event would happen so quickly.

All the family were very reluctant to leave. I had spent most of my life for the house, for the property there. And everybody was reluctant to leave, because we didn't want to leave all the property behind. We didn't want to leave the relatives. But I was aware of the danger, and I had been working for the company for almost twenty years—for quite a long time. ...I had been in the army, so I was considered the most dangerous element. No possibility of staying.

The news agency paid to charter a plane, but we couldn't make it to the airport because a lot of secret police agents around. That plane landed and was sitting at the airport for three days. The problem was how to get into the plane. This was all illegal, you know. The government at that time did not permit any single individual to leave the country. ...We thought we would never leave Vietnam.

My wife and all my children almost gave up, and they decided to stay no matter what happened. ...For the last two weeks I couldn't work or anything. Agency told me to tell the children to quit the school, and all the children had to stay at home all the time. Just stay home—waiting, waiting—nervous, very nervous.

Then the agency told me, "It's the time now. So bring your family to the house of a correspondent"—two-story house, very spacious. It was close to the Independence Palace, and the first day I moved the children there, there was the strafing at the palace—very close, across the street. All the children lay under the bed, because bombing everywhere. My mother-in-law stayed there with us. She wanted to share the last minute, in case she could not make it. Well, they both cried and cried. My wife desperate—she didn't want to go, to separate from her mother....

This time the plane also failed. Then I decided not to go anymore because was utter confusion and too much problem....

Then all the agencies signed a joint letter to President Ford, for order Ambassador Martin to give top priority to the news agencies. So the evacuation plan started on April 22. We had to organize among ourselves, because the plane had only certain seats. We had to draw straws—who was going first...

Then, suddenly, one afternoon I received notice: "You leave this afternoon, four o'clock." Just one hour, two hours notice. Chief of the agency drove us to the airport to make sure that nothing's going to happen. We had the escort of the U.S. officer, and there was the Vietnamese and military police guarding the airport. And I was scared at that moment. Oh, I was extremely nervous.

We went to the U.S. terminal. There was a yellow bus waiting—like a school bus—to take us right to the plane. And we marched through the tailgate into the plane, with the two MP's guarding on both sides—Vietnamese MP's. The evacuation by that time was official.

Once I got aboard the plane and once the tailgate was closed, then I could relax. Then everything was over. We were jammed up—no seats, a military plane—only side seats for the paratroop to jump. Everyone sat on the floor.

We arrived in Guam at four in the morning. Everybody hungry and cold, and when we got into the hangar, there was a reception. Well we felt *very* happy. Then they transported us to abandoned military camp where is our living quarters. Seven days there. We had to wait until the first batch of Immigration officials arrived from Washington.

When I arrived in Guam I called New York, and news agency sent a correspondent to meet me....And he went to PX to buy everything for us. He bought a flower for my wife—everything. So we felt happy then. We lived in a building, a three-story building. We had our breakfast, lunch, and supper, still had something to eat at night when we watched the movie. Everybody was very interested to know what the future is. I was very confident. I didn't worry at all.

The Immigration people arrived, and they started processing us. We got a kind of basic card, something like that, and we carried it to Los Angeles, to Camp Pendleton.

The news agency put us in the hotel, there in Los Angeles. And the next day, I went to the office and I asked the bureau chief there if I can stay there to work, because I like Los Angeles—my first impression. He said, "I want you to go back to New York. So why don't you stay here ten days to familiarize with the city and come to the office anytime you want." He rented a car for me. I drove my wife and children around—everywhere....

So in New York, put in hotel first,... and relaxed for one week. They asked me to come in the office, just for a talk.... They asked me where I wanted to live, what I wanted to do. I told them, "As you know, I am an office manager in Saigon, I don't ask too much here. If you can find any job for me—I know the situation very tight. The company has not hired anybody since quite a long time...."

They said I know a lot in the wire room; so "Why don't you just go to wire room to work there. And if you don't like it, then I'll think of something else." Same teletype machine, but this is twenty times bigger. In New York, everything is up-to-date. Hundreds machine connecting, linking with the world outside—Paris, London, Rome, Beirut, Bangkok, New Delhi, Hong Kong, everywhere. Domestic—Boston, Chicago, Los Angeles, Detroit.

I compare it with my job in Saigon. It's not very satisfying, not very exciting, not interesting. But—no other choice. It's better than anything else.... I still talk with people around the world on the teletype. But I have less responsibility here. Later on, maybe...I will maybe get a promotion, change to another division...

Joan Morrison and Charlotte Fox Zabusky, American Mosaic: The Immigrant Experience in the Words of Those Who Lived It, *(New York: E.P. Dutton, 1980), pp. 427-431.*

HUONG VINH'S STORY
Immigrant from South Vietnam, 1975

She is Thien Vinh's wife. She used to be a housewife in Saigon; now she is a housewife in a New Jersey suburb. Her husband drives her to New York's Chinatown once a month, to stock up on the foods her family is used to eating.

My husband work for American company in Saigon. We have six children, and we live in a comfortable house. We had everything we want, everything we need: We had a car, we had a piano, washing machine, one motorcycle, one air conditioner. We had six ceiling fans. I had to leave everything behind.

We had one week to prepare. It was arranged by the company, with the American Embassy. Only Thien know. He didn't tell much. We are very sad. We couldn't decide anything. We just took a few clothes. My daughter took one book of her friends, where they write the name. Mostly we wanted...we have three hundred tapes of Vietnamese song. We take one, we have one now. I wish it to remember my country.

In that week, I do nothing. Just go out and look at my friends, talk with my friends. I couldn't tell them. I had to pretend, because my husband said we had to keep the secret. I look around my house, I look at everything. I cry, my daughter cry, all of us cry.

We left in silence, in the morning, very early. The little children like it. They are happy. They thought we could come back.

American life is very different from Vietnamese. I miss the way every morning I meet some of my friends and we go to the market together. I miss my cousin, my sister-in-law...

I hope to be happy, but I'm not really satisfied. I need a more comfortable house for my children. I look around, I see this table, these six chairs, that sofa. It's not like our house in Vietnam. We had a whole set; all pieces match, everything nice. I remember everything I have in Vietnam. Here—this house—is not like I remember my life.

Joan Morrison and Charlotte Fox Zabusky, American Mosaic: The Immigrant Experience in the Words of Those Who Lived It, *(New York: E.P. Dutton, 1980), pp. 431-432.*

MAI VINH'S STORY
Immigrant from South Vietnam, 1975

She is the daughter of Thien and Huong Vinh. A bitter civil war raged in Vietnam while Mai was growing up, but her memories seem like those of a middle-class American teen-ager.

Every month, once a month, my friends come to my house in Saigon. We sleep in my bed, some on the floor. In the morning we load all the things—food and blanket—on our motorcycles and we go to the beach. It take about three hours. On the way to the beach, the people sell the food on the farm—Vietnamese food—and we buy it. At the beach we climb the hill and take some pictures and we swim and we play. At three we go back to Saigon, and my friends go back to their house. At night is a party in my house. Everybody come back—ten girls and ten boys—and my sister and her friends, too. And we dance—American music, tango, waltz, cha-cha. We make food and we talk and we laugh...

[*She begins to cry.*] My father said we had to leave Vietnam, because if we stay there he will be killed, because he works for American company. The company help us. They say we have to wait, and when the plane come, we go. I went to school, but my friends didn't know I would leave. I couldn't tell them. I had to pretend, because my father said we have to keep the secret. We have time, but we didn't know anything to prepare. I didn't know anything to take with me. Some clothes is all, my traditional dress, two dictionaries. We left everything in Vietnam. I knew I will leave, but I don't prepare anything.

...I was sad about leaving my friends, my relatives. My grandmother lives with us, but the company permit only parents and children,... so we have to leave our grandmother. [*Cries.*] We are very sad. I have a lot of relatives stay there. I was sad about everything.

Then my father's friend comes,... early in the morning when we wake up, and said, "The airplane will come today." We left Saigon early, before everyone—April 23, and the Communists occupy Saigon on April 29.

We went first to Guam and we stayed there half a month. All the refugees stayed there. We slept and ate. We didn't do anything. My mother worries about my grandmother [*Cries.*] We always feel sad. When we heard about the Communists occupying Saigon, we cried.

The company take us to New York. We were there in the hotel two weeks. My father is happy; he go to work in his company. We stay in the hotel. We didn't go out. It's too noisy. We don't want to live there, in New York. My father's company find a house for us in New Jersey. We hope we can be happy here.

As for me personally, I'm very sad because I have no friend with same age to talk to.... I like swimming, singing, dancing, painting, although I paint very bad. In Saigon, when the holidays come, my friends and I have often so many parties, picnics.... Now I don't know how my friends are, alive or dead [*Cries.*] I miss them. I hope that I will have many new friends as lovely as my old friends.

Joan Morrison and Charlotte Fox Zabusky, American Mosaic: The Immigrant Experience in the Words of Those Who Lived It, *(New York: E.P. Dutton, 1980), pp. 432-433.*

MIGUEL TORRES' STORY
Immigrant from Mexico, 1977

Miguel Torres is a slight, shy youth of twenty.... He works in a mushroom plant in California. He has entered the United States illegally four times in the last year, and he has been caught three times. He told his story through a trusted interpreter.

I was born in a small town in the state of Michoacán in Mexico. When I was fifteen, I went to Mexico City with my grandmother and my mother. I worked in a parking lot, a big car lot.... I got paid in tips.

But I wanted to come to the United States to work and to earn more money. My uncle was here, and I thought if I could come to him, I could live with him and work and he would help me.

It's not possible to get papers to come over now. So when I decided to come, I went to Tijuana in Mexico. There's a person there that will get in contact with you. They call him the Coyote. He walks around town, and if he sees someone wandering around alone, he says, "Hello, do you have relatives in the United States?" And if you say yes, he says, "Do you want to visit them?" And if you say yes, he says he can arrange it through a friend. It costs $250 or $300.

The Coyote rounded up me and five other guys, and then he got in contact with a guide to take us across the border. We had to go through the hills and the desert, and we had to swim through a river. I was a little scared. Then we come to a highway and a man was there with a van, pretending to fix his motor. Our guide said hello, and the man jumped into the car and we ran and jumped in, too. He began to drive down the highway fast and we knew we were safe in the United States. He took us to San Isidro that night, and the next day he took us all the way here to Watsonville. I had to pay him $250 and then, after I'd been here a month, he came back and I had to give him $50 more. He said I owed him that.

I was here for two months before I started working, and then my uncle got me a job, first in the celery fields picking celery, washing it, packing it, and later picking prunes. Then, all of a sudden, one day the Immigration showed up, and I ran and I hid in a river that was next to the orchard. The man saw me and he questioned me, and he saw I didn't have any papers. So they put me in a van and took me to Salinas, and there was some more illegals there and they put us in buses and took us all the way to Mexicali near the border. We were under guard, the driver and another one that sleeps while one drives. The seats are like hard boards. We'd get up from one side and rub, you know, that side a little bit and then sit on the other side for a while and then rub that side because it's so hard....

When we arrived in Mexicali, they let us go. We caught a bus to Tijuana, and then at Tijuana, that night, we found the Coyote again and we paid him and we came back the next day. I had to pay $250 again....

We came through the mountains that time. We had to walk through a train tunnel...about three hours.... And from there...we came all the way into Los Angeles....

The second time I was here for three months. My uncle managed to get me a job in the mushroom plant. I was working there when the Immigration came. There's this place where they blow air between the walls to make it cool and I hid there.... The Immigration was looking around

the plant everywhere. There was another illegal there, and he just kept on picking the mushrooms.... The Immigration walked over there, and that kid turned around and looked at the Immigration and said, "What's the matter? What happened?" And the Immigration looked at him and said, "Oh, nothing," and the kid kept right on picking mushrooms. Yet he was an illegal! He knew how to act, play it cool. If you just sit tight they don't know you're illegal.

The Immigration looked between the walls then and he caught me.... They put handcuffs on me with another guy and we were handcuffed together all the way from California to Mexicali.

Altogether I've been caught three times this year and made the trip over here four times. It's cost me one thousand dollars but it's still better than what I was making in Mexico City.

It's the money. When you come back here you get more money here than you do over there. Right now,... the most that I'd be getting in Mexico would be from 25 to 30 pesos a day, which is maybe $2.00, $2.50. And here, with overtime, sometimes I make a $150 a week. Things are expensive here, but it's expensive over there, too. And I like the way people live here....All the facilities that you have here, all the things you can get and everything.

The boss at the mushroom factory doesn't ask for papers... The last time, he hired me back as soon as I got back here....

I learned to hide my money when the Immigration catch me. You know, if you have a lot on you, they take you fifteen or twenty miles from the border in Mexico. But if you have just two dollars or so, they let you go right in Tijuana. Then it's easier to come back. You can just walk right down the street and find the Coyote or someone like him. A man I know was hitchhiking along the road near San Diego and someone picked him up and it was the Immigration man who had just brought him back to Mexico! The Immigration laughed and said, "You got back faster than I did." Of course, he took him back to Mexico again then. But that man is back in Watsonville now, working in the brussels sprouts. It takes a longer time for the Immigration to catch us than it does for us to come back. [*Laughs.*]

I'd like to be able to stay here...; but the only way now is to find someone that'll say, "Well, I'll marry you, I'll fix your papers for you." There's a lot of them who do that. I'd be willing to if I could find someone that would do it for me. You pay them, you know. You don't sleep together or even live in the same house, but they marry you. A long time ago you could fix up papers for your nephew or brother, a friend, a cousin. ...But now it has to be close relations.... My uncle can't do it for me. The only way I could do it would be if I could marry an American citizen.

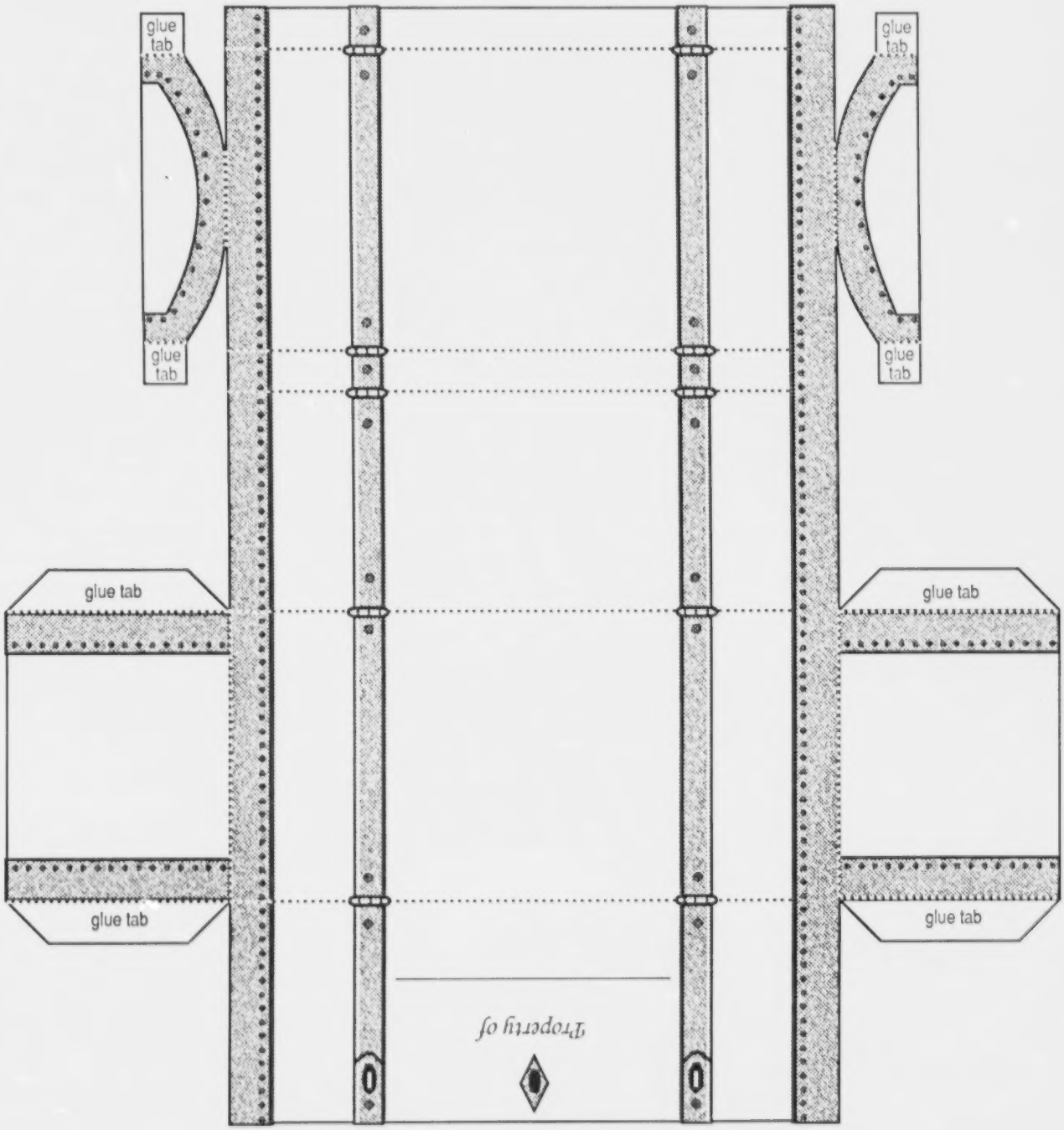
I'd like to learn English because it would be easier for me. There is a night school here, but I don't like to go because after work I like to go out and mess around and goof off. [*Laughs.*] Maybe I'll go later. If I could just learn a tiny bit of English, you know, I could turn around and tell the Immigration, "What's the matter with you? What do you want?" and I wouldn't be recognized as an illegal.

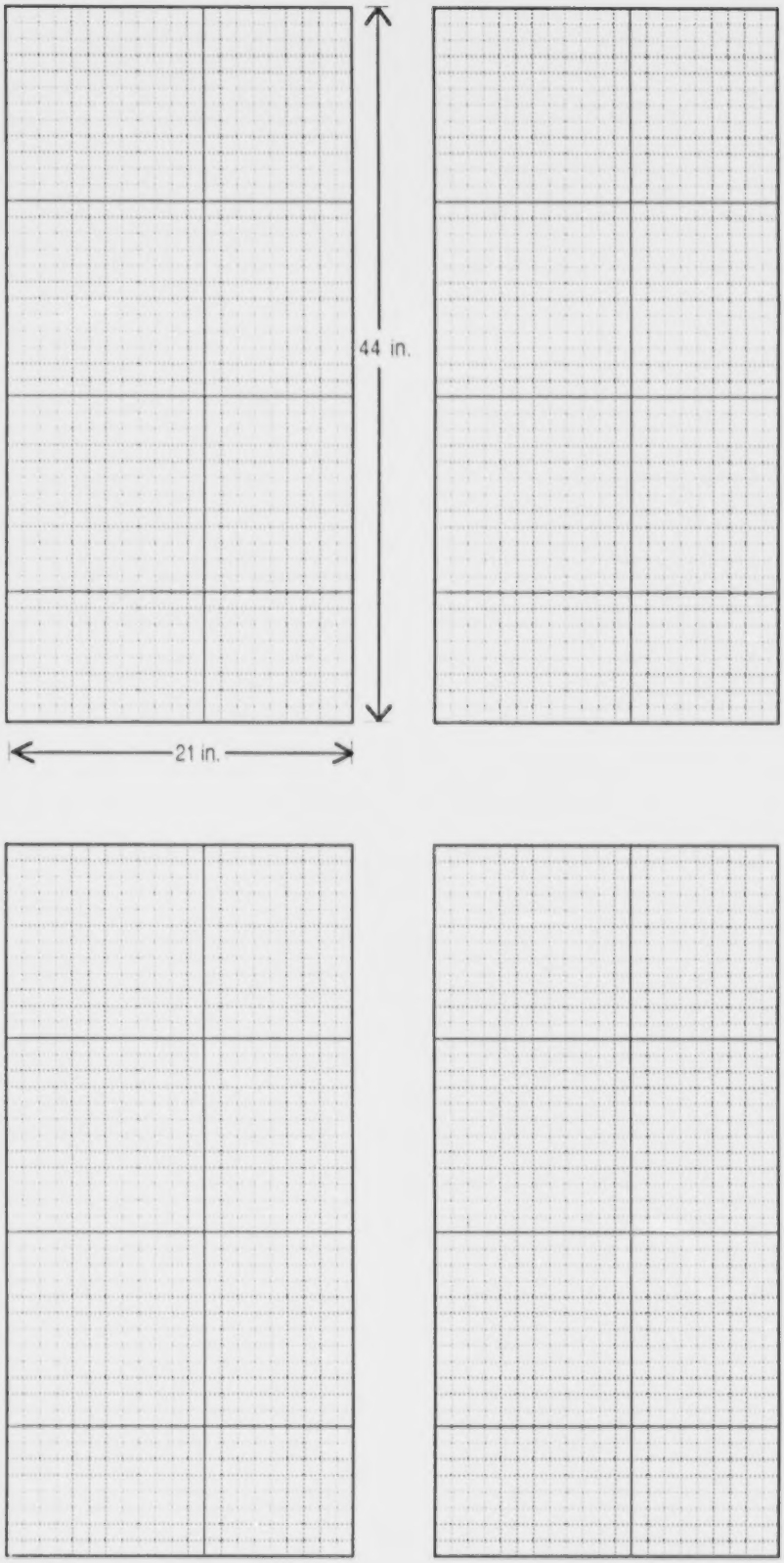
Joan Morrison and Charlotte Fox Zabusky, American Mosaic: The Immigrant Experience in the Words of Those Who Lived It, *(New York: E.P. Dutton, 1980), pp. 347-349.*

PACK YOUR TRUNK

EVERYONE IN THE UNITED STATES has either migrated themselves or has ancestors who migrated. Most migrants did not own much and brought very little with them. If you had to move to a strange country where you didn't know anyone, what would you take with you? Tools? Food? Toys? Clothes? **FIRST**, get your trunk ready:

- **Cut** along the outline of the trunk model below.
- **Fold** on the dotted lines.
- **Glue** the "glue tabs" to hold the trunk together.





NEXT, pack your trunk:

Each of these four rectangles stands for one layer in your trunk; the layers are marked in inches.

- Decide which of your belongings you want to take with you.
- Measure each thing's width and length.
- Draw a picture of each thing you want to take with you on one of these layers. Each little square stands for an inch. Count the number of squares it will take to fit each of your belongings and draw them that size. Make your drawings as close together as you can to fit more in. When you fill all four layers, you have filled your trunk!
- Cut out your drawings and pack your trunk with them.

PERILS OF IMMIGRATION

Introduction to the game.

People have migrated since the beginning of time, seeking better food, less crowding, or escaping bad times and unfair conditions. North America's first residents—the Native Americans—were migrants from Asia. They arrived twenty thousand years ago over the Aleutian Islands near Alaska. Over the years they migrated further south and east until "Indians" lived all through North and South America and were there to greet the first European migrants to arrive from Spain in the 1500s.

Before long migrants from other European countries began to cross the ocean to settle in what was to become the United States. Some of these Europeans brought unwilling migrants to America from Africa to be sold as slaves.

Once people came to America they usually kept moving. People moved west to find more land after the eastern areas became crowded. Native Americans had to move west, too, to find new land after the settlers had taken theirs. They were also unwilling migrants. After receiving their freedom during the Civil War, many blacks migrated from the South to the North for jobs and better conditions.

People continue to migrate to the United States today, especially Hispanics, (who come from other countries in North and South America) and Asians.

Of all these migrations, none was as large as the great wave of immigration that hit American shores between 1880 and 1920. In those forty years over 23 million immigrants entered the United States, mostly (but not all) from eastern and southern parts of Europe. In this game you will learn the process they went through as they decided to leave their old homes, got permission to leave, travelled over the ocean, went through the Ellis Island immigration office in New York City, and tried to make adjustments to their new home.

Remember: In this game, you will be pretending to be immigrants from the early 1900s, but the immigrants of today, and even as far back as the Pilgrims (who were also immigrants), all share many of the same experiences and feelings.

BEST COPY AVAILABLE

FAMILY CARDS

Fold and seal cards and give all three to students after they have had their "family portraits" taken in Part I. Card #1 is opened immediately to start Part II, but the other cards are held in reserve to be turned in to the "immigration officials" in Parts III and V. The "official" will break the cards' seals at the appropriate time.

Cut cards apart along dotted lines

1

ITALIAN

1

RUSSIAN

BEST COPY AVAILABLE

Italian Family

Who:
Italian peasant farmers.

Where:
At the table sitting down to their evening meal of brown bread and cheese.

What:
They are trying to decide whether to leave for America.

Why:
They are tired of working so hard and not even having enough to eat.

Conflict:
Mother doesn't want to leave.

Opening line:
"Mama, is this all there is to eat?"

Closing line:
"Then it is decided. We will leave for America."

Russian Family

Who:
A Russian doctor and his family.

Where:
In a park so they can talk without being overheard.

What:
They are trying to decide whether to leave for America.

Why:
Their home has been taken by the new government and they have lost everything they have worked for.

Conflict:
Some family members are afraid to leave because if they are caught they may be sent to prison.

Opening line:
"It's time to think about starting over."

Closing line:
"Then it is decided. We will leave for America."

1

AUSTRIAN

1

CHINESE

1

GREEK

1

LEBANESE

Greek Family

Who:
A family of Greek peasant shepherds.

Where:
In the field with the few sheep that are left from their flocks.

What:
The father has decided that he should leave for America in order to earn money to send back home.

Why:
There is a terrible drought in the country. All the sheep are dying and the family is starving.

Conflict:
The family doesn't want to stay behind. They must convince the father to take them.

Opening line:
"I have come to a decision."

Closing line:
"Then it is decided. We will all leave for America until we earn enough money to return home."

Lebanese Family

Who:
A Lebanese fisherman and his family.

Where:
The family is sitting around the table reading a letter from a son who is living in America to escape being drafted into an enemy army.

What:
The son has sent money and is asking the whole family to join him in America where he has a very good job.

Why:
The family is very poor and the son feels that there is a much better life for them in America.

Conflict:
The father is not sure he wants to sell his boat and give up his business.

Opening line:
"Papa! Papa! A letter has come from our son!"

Closing line:
"Then it is decided. We will go to America."

Austrian Jewish Family

Who:
A Jewish family in Austria who is running the family butcher shop.

Where:
The family is in the butcher shop getting ready to close the shop for the day when someone throws a rock through the front window.

What:
They must decide whether to come to America.

Why:
Because of the family's religion, people are vandalizing their shop. The children are being treated unfairly at school by teachers and other students.

Conflict:
In order to leave they would have to sell their successful butcher shop and start all over again in an unknown land.

Opening line:
"What was that terrible crash?"

Closing line:
"Then it is decided. We will go to America."

Chinese Family

Who:
A family of Chinese rice farmers.

Where:
Outside working in the rice paddy.

What:
They must decide whether to come to America.

Why:
The family's farm is very small and they are very poor. Recruiters in the village are looking for workers to fill jobs in America.

Conflict:
The mother does not want to leave. She wishes to stay and care for her parents in their old age.

Opening line:
"Did you hear that there are job recruiters in the village?"

Closing line:
"Then it is decided. We will go to America."

2

AUSTRIAN

2

CHINESE

2

GREEK

2

LEBANESE

Greek Family

Begin in a monotone, asking:

Name?...
Destination?...

So you want to go to America? Why?...

Well, if you don't have enough money to stay in Greece, how are you going to pay for your trip?...

Let the students come up with creative solutions—if they don't, suggest that they go home, sell their sheep or land to get the money, then come back when they have it (send them back to their place to be called later). If they do have a good answer, send them through the first time.

Lebanese Family

Begin in a monotone, asking:

Name?...
Destination?...

I see here we have (x) people, but only (x-1) birth certificates. Do you have the missing certificates?...

Wait for them to react and think of a way to produce the missing certificate.

If they come up with the certificate, allow them to go through.

If not, instruct them:

Go back and send for a copy of the birth certificate at your local courthouse. I will call you up again later to see if you got it.

Send them back to their places until later.

Austrian Jewish Family

Begin in a monotone, asking:

Name?...
Destination?...

America? Did you know that the quota for America is filled for this year?

(They will probably react in confusion, not knowing what a quota is.)

The United States only allows a certain number of people from each country to immigrate each year. That is the "quota." Austria's quota is already filled this year, so the U.S. won't let any more Austrian's move there. I'm sorry, you'll have to wait until next year. You can come back in January. Lucky for you it's the end of the year.

Send them back to their places and call them back later.

Chinese Family

Begin in a monotone, asking:

Name?...
Destination?...

Okay...

Pause and look at papers carefully and deliberately.

So, you are going to America?...
When are you leaving?...
How many of you are going?...

Pause again to make them nervous.

Well, everything here looks in order—you may go.

2

ITALIAN

2

RUSSIAN

3

ITALIAN

3

RUSSIAN

Italian Family

Begin in a monotone, asking:

Name?...
Destination?...

Look at papers carefully.

Okay, you need small pox vaccinations before you can emigrate. We don't have any record of them here. Have you received vaccinations?...
Wait for answer.
If no—send back to get vaccinations.
If yes—*Well, what proof do you have?*
Wait for them to offer their arms. If they don't, then:

Roll up your sleeves—I need to check your arms. (Check for vaccinations.)

Okay, I see the scar here. (Go to next one.)
How about you? (Check all in family.)
Okay, that looks like everyone—you can go.

Russian Family

Begin in a monotone, asking:

Name?...
Destination?...

Look carefully at papers.

Uh-oh. I see you are a doctor. I can't let you through without a security check...
(Wait for their protests.)

Well, doctors are just too valuable to the new Revolution—too many doctors are leaving the country. We have to check your background. Please wait—we will let you know if you are allowed to leave.

Send them back to their places and call them back later.

Italian Family

Name?...

Repeat incorrectly. Allow them to correct, then repeat incorrectly a different way.

Yeah, okay, have it your way.

Repeat incorrectly again as you write it down in the "register."

Okay, now first names....

Family gives first names.

Sounds fine. Welcome to America.

Russian Family

Begin in a monotone, asking:

Name?...
Where are you from?...
Occupation?...

Doctor? That's great?

Look, I've been having this pain in my back—what do you think it is?...

Maybe I should come see you when you're settled. Where will you be living?...

Can't have too many doctors, huh? Welcome to America!

3

AUSTRIAN

3

CHINESE

3

GREEK

3

LEBANESE

Greek Family

Begin in a monotone, asking:

Name?...
Where are you from?...
Occupation?...

Shepherds? Are you kidding? Shepherds in New York City? You can't earn a living as a shepherd. How will you support yourself? You can't stay here if the government has to take care of you...

You are going to have to make some changes. We need to know that you can support yourself. So what's your plan?...

Okay (dubiously). *Good luck—you'll need it!*

Lebanese Family

Begin in a monotone, asking:

Name?...
Where are you from?...

Where are you planning to live?...

Do you have a sponsor? Someone who will help you out and let you live with them while you get settled in America?...
(Their answer should be "our son"—if not , explain further what a sponsor is.)

Has he agreed to be your sponsor ?...
(They may produce his letter.)

How long has it been since you heard from him?...

Where does he live?... When will he be here to pick you up?

Okay, wait over there until he comes.

Austrian Jewish Family

Begin in a monotone, asking:

Name?...
Where are you from?...
Where do you plan to live?...
Occupation?...

Well, any place can use a butcher shop, huh?

Welcome to America!

Chinese Family

Begin in a monotone, asking:

Name?...
Where are you from?...
Occupation?...

Step over here please. I have to check your eyes for glaucoma and your lungs for tuberculosis. You know we can't allow you in with contagious diseases.

Check each family member's eyes and listen to their chest—linger over one, asking them to cough.

Hummmm. Well, I don't think it's TB—must be a cold. You're all clear, you may enter.

Part I
Becoming a Family
Teacher Directions

Materials:
Family cards on pages 141–148
Polaroid camera for photo studio
Copy of "Family Portrait Studio" (p. 155) sign hung in suitable area of the classroom

Procedure:
Before beginning cut apart the cards on pages 141–148, fold them in half, and seal them shut on three sides with stickers. Paper clip all three cards for each nationality group together to form a packet. Place the card packets in a hat.

Break the class into six groups—"families"—no less than four students to a group. (If families have less than four people, reduce the number of groups.) Have one member of each family draw a packet of cards out of the hat. Caution them not to open the cards until they are instructed to. Send each family to meet together in an assigned area to:

- Choose a family name that fits their nationality;
- Assign a family role to each member;
- Choose first names for each family member.

When the groups have finished these steps, they should report to the "Family Portrait Studio" to have their family portrait taken.

Have the Polaroid camera set up in an area marked with the sign as the "Family Portrait Studio." The teacher takes on the role of the photographer. As each family comes to have its portrait taken, coach them to help them begin to take on their characters.

For example:

> *Okay, father, where are you? You are the head of the household—you should stand in the middle. Have your wife sit next to you.*
>
> *Little kids down in front! Parents, where do you want those big kids to stand?,* etc.*

Feel free to improvise, but stay in character as the photographer and address the students as their characters, so they can get into the spirit of the game.

Take the picture, then:

> *Okay, while I develop this picture, you go over there and wait* (back to their assigned areas).

Set the Polaroid photo aside to develop while the other families have their pictures taken. When all of the families have had their pictures taken, pass out the photos.

Go to directions for Part II, "Deciding to Move".

*NOTE: throughout the teacher directions and family cards, teacher's dialog is indicated with *italics*.

Parts II & III Deciding to Move Permission to Move

Teacher Directions

Materials:
Immigration desk (any desk will do)
Copy of "Immigration Office" sign (p. 155) for desk

Procedure:
After the photos are passed out, explain the game.

> *It seems like everybody these days wants to go to America. But deciding to leave home isn't too easy, even if the place you are going is supposed to have streets of gold.*
>
> *You will be acting out a skit to show how your family decided to migrate to America. Inside Card 1 is information you will need to help you make your decision—like who your family is, where the scene is happening, what you are doing, and why you are thinking of leaving home. But there are conflicts too—each family has reasons for staying that makes the decision harder.*
>
> *You will be given the opening line and the closing line of your skit—you get to fill in the rest! You will have five or ten minutes to plan and practice your skit. Then each family will perform its skit in front of everyone else.*
>
> *You can now open Card 1.*

Students then meet in their family groups for five or ten minutes to plan and practice skits.

When the groups are ready, assemble the entire class into an "audience area." Each family then takes its turn performing its skit for the others.

After all the families have performed, it is time to visit the immigration official (played by the teacher) to get permission to leave the country.

Assume the role of the immigration officer with an appropriately surly, official manner and call the families up to the immigration desk one at a time.

As immigration officer, ask to see "your papers." Take their packet of cards, keep Card 2 and return Card 3 to the family at the end of the interview once they are "cleared" to go. Break the seals on Card 2 and proceed with the dialogue and directions written inside to help you conduct the interview with each family. Instructions will include various problems that might arise as families apply to emigrate. In this case, the problems will eventually all be solved. Delays and "deportations" just mean being sent to the end of the line.

As the interview is conducted, feel free to improvise. However, students should have the opportunity to talk their way out of their problems. For example, a missing birth certificate could suddenly be found by looking through luggage.

After going through each family's cards, go to Part IV, "The Voyage to America."

Part IV
The Voyage to America
Teacher directions

Set the scene

The boat can be symbolized by using chairs, an area of the room, or another room entirely by attaching a copy of the "S.S. Streets of Gold" ship sign (p. 156) to the "boat." Students can even form a "human" boat.

Side-coaching

Control the students' improvisation by "side-coaching" using dialog marked in *italics*. The side-coaching dialog can be improvised, too, of course! The dialog provided is simply a guide. Pause between lines of side-coaching when appropriate to allow students time to improvise the action.

Teacher dialogue

Everyone get settled—families stay together. We are now leaving port, wave goodbye to your family and friends. You may never see them again. Look around you. What do you see? This will be your last sight of home.

Now we are at sea. It is very crowded and hot. How will you stay cool?

Look around you—everywhere you look, all you see is water. We've been sailing for days now. Everyone is tired. Children are bored and looking for something to do.

The waves make the boat rock back and forth. Many people are getting sick.

We're still looking for land, but all we see is water. The sky is starting to get dark—a storm is blowing up. Everyone hang on—find something to hold on to—hold on to each other! The wind is very strong! (Students can make the sound of the wind.) *The boat is rolling wildly—hang on! Hang on! Help your families—help them hold on! Hold on to your suitcases—they hold everything you own!*

The wind and the waves are starting to die down now—the storm is winding down. Now everything is calm. Look up ahead! There's the Statue of Liberty! We have arrived! Get your things together we will be landing soon.

Getting off the boat

The boat arrives at the docks. The teacher-narrator helps the students get off the boat.

Let's go...watch your step. Don't fall—you know they won't let you in if you're not healthy! Who's that coughing—sshhh—people with TB have to go back!

Ellis Island

The teacher then becomes the Immigration Official at Ellis Island and assigns places for family groups to wait. The Official appoints one family to approach the immigration desk. (Family groups should be seated so that they have a clear view of the "Immigration Desk" and feel a part of the action at the desk.)

Go to directions for Part V, "Ellis Island."

Parts V & VI
Ellis Island
At Home in America
Teacher directions

Materials:
Registration Desk (any desk)
Copy of "Ellis Island Registration" sign (p. 157) attached to desk.
Divide the room in half—one side for the families who have been to the Registration Desk and one side for those who have already gone through registration.
Employment applications on page 153 (make enough copies for each family)

Procedure:
To demonstrate the language barrier, the immigration official (played by the teacher) begins interviewing the family in gibberish nonsense syllables (or another language, if you know one). The students will be surprised by this unexpected event.

Once the point has been made, switch back to English and continue by requesting and breaking the seal of the first family's Card 3. As before, follow the directions inside the card, allowing time for students to react and improvise.

Once they have gone through Registration, have them take seats on the other side of the room to watch the other families until all the families have gone through.

Once all the families have been sent to the other side of the room, introduce the task of filling out the employment applications, but do not let on what type of application it is—let them break the code to find out. (Greek letters have been substituted for the standard alphabet, but the application is still in English—the code is designed to simulate the problems in coping with language barriers. A "translation" has been provided, if necessary on page 154.)

> *Okay, let's get you greenhorns ready for life in America! Start by filling out one of these forms. There is one for each family—everyone in the family can help the father.* [Pass out the forms.] *When you are done, turn the form into me.*

Even if they are not done, collect all the papers after five minutes.

Explain what they just did:

> *You just finished your first step to surviving in your new home—you filled out a job application! How did you feel when you first looked at the paper? How did you figure out the strange words?*
>
> *Let's celebrate by singing "America." We'll sing it twice—first sing it in your own "language," then we'll sing it the second time in our English.*

Sing "America" together in gibberish first, then repeat in English.

End of game.

Acknowledgement: Ed Lilley and Susan Donley created the original version of this game for the Riverview Children's Center Museum Project in 1983. This version was adapted by Susan Donley and Barbara Whitney.

εμπλοψμεντ αππλιχατιον

δατε _____

νaμε _____

στρεετ αδδρεσσ _____

χιτψ _____ στατε _____

τελεπηονε νυμβερ _____

ϖιταλ στατιστιχσ

δατε οφ βιρτη _____ πλαχε οφ βιρτη _____

μαρριεδ ☐ ψεσ ☐ νο

νυμβερ οφ χηιλδρεν _____

χιτιζενσηιπ

ΥΣΑ χιτιζεν ☐ ψεσ ☐ νο

δατε αρριϖεδ ιν ΥΣΑ _____

χουντρψ οφ οριγιν _____

σπεακσ ενγλιση ☐ ψεσ ☐ νο

φοβ εξπεριενχε

πρεϖιουσ φοβσ	δατε	εμπλοψερσ

εδυχατιον

	νaμε οφ σχηοολ	δατε
γραδε σχηοολ		
ηιγη σχηοολ		
χολλεγε		
οτηερ		

employment application

date _____

name _____

street address _____

city _____ state _____

telephone number _____

vital statistics

date of birth _____ place of birth _____

married ☐ yes ☐ no

number of children _____

citizenship

USA citizen ☐ yes ☐ no

date arrived in USA _____

country of origin _____

speaks English ☐ yes ☐ no

job experience

previous jobs	date	employers

education

	name of school	date
grade school		
high school		
college		
other		

FAMILY PORTRAIT STUDIO

IMMIGRATION OFFICE

161

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S.S. STREETS OF GOLD

ELLIS ISLAND REGISTRATION

163

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THE EBB AND FLOW OF ETHNICITY IN AMERICAN HISTORY

Immigration and ethnicity are age-old phenomena in America. The American Indian has recently claimed title to being the only "native American," and rightfully so. For compared with him, all of us are late on the scene. From the early 17th century onward there has been a constant stream of us newcomers from different parts of Europe, Africa, and Asia, with a variety of different "ethnic" characteristics. And this has led, in turn, to a continual and shifting sequence of relationships between those already here, the "old," and those recently arrived, the "new."

In each decade the self-consciousness of being "old" or "new" has been replayed. Those who consider themselves "old" and established forget that at one time they were newly-arrived and had their turn of confronting an older ethnic culture, while those who are "new" go through the cycle of underdog, "self-awareness," and increasing integration. The current ethnic self-consciousness is only one version of a continual sequence of such self-awareness which has persisted for almost 400 years. In similar fashion in each decade Americans discover their "ethnic problem," and develop a reawakened uneasiness about the variety of ethnic groups and what they mean. The record is replayed: is American society a melting pot or a scene of cultural pluralism? And so today we find it argued, as it has been argued in the past, that the melting pot is an illusion and ethnic characteristics abound.

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As one views the entire span of almost 400 years of post-Indian settlement of America, the surprising fact is how little of the ethnic cultures brought here remain. If we observe only what is left of ethnicity now we over-exaggerate its extent; but if we view it in the perspective of four centuries, the contrast is striking. Most of the ethnic persistence we focus on today is from people who came to America only recently--less than a century ago--which is a short time for the forces eroding ethnic characteristics to come into play. If we take the longer view, beginning with a time far before the 1890 migrations, the evidence for the high persistence of ethnicity is far more limited.

In the 1930s Americans became aware of striking isolated pockets of Elizabethan England--folk music for example--in the southern Appalachians and the Ozarks; even in the ensuing 40 years this has markedly declined. Remnants of the Pennsylvania "Dutch" are still with us. The westward-migrating Yankees into southern New York, Michigan, and Wisconsin, and northern Pennsylvania, Ohio, Indiana, and Illinois, who settled there in the 1830s and 1840s, produced descendants who had voting patterns similar to their ancestors as late as 1964. In some sections of the rural midwest, German and Scandinavian languages persist despite over 100 years of settlement. And in northern and eastern cities, such as in Allegheny City--now the "North Side" of Pittsburgh--there are the physical remains of "Dutchtown," and ties to German Catholic parishes and parochial schools are still strong in the memories of older men and women.

As we look back it is often surprising to face the realities of ethnic differences which are far beyond our contemporary experience. The "remains" recounted above may not appear to

concern ethnicity at all to the present-day American, but if this is the reaction, it merely reveals the lack of historical awareness and the degree to which ethnicity is thought of only in current terms. In 18th-century Pennsylvania the ethnics comprised the English, the Germans, and the Scotch-Irish, groups which made the Commonwealth the most ethnically heterogeneous of the thirteen colonies. One of the typical ethnic differences in that day was between the Scots and Scotch-Irish: their brands of Presbyterianism did not mix. In the last third of the 18th century, voting patterns in Pennsylvania were dominated by ethnic and religious differences among the English Anglicans and Quakers, the Scotch-Irish Presbyterians, and the German Lutherans, Reformed and Sects.

By the 19th century most of these considered themselves to be "native" and felt challenged by the newer migrants from Germany and Ireland. The new German Lutherans of the 1840s and 1850s found little in common with those who had come a century before. Many of the newcomers were Catholic, as contrasted with the 18th-century Protestant migrants. Moreover, the Irish Catholics found that the English-French brand of Catholicism already here was not all to their liking; they proceeded to change drastically what American Catholicism was all about. The "nativist" movement of the 1840s and 1850s, with its violent outbursts of ethnic riots, marked the intensity of the conflict between the old and the new. By the late 19th and early 20th centuries, these groups had also become "native," while the newcomers, Italian and Polish Catholics, Russian Jews, and a wide variety of eastern and southeastern Europeans, were the "immigrants," or the "immigrant races" as they were frequently called. The "old," including the German and Irish newcomers of the mid-19th century, now joined to restrict immigration and, after a quarter of a century, succeeded in their objectives.

To those deeply involved in ethnic life in those years the struggle for self-identification was in deadly earnest. The German culture of the Pennsylvania "Dutch" from the 18th century on simply had to be protected from the challenge of others who would denigrate it. As late as the 1870s the annual reports of the Pennsylvania Superintendent of Public Instruction were published in German as well as in English. As both Scotch-Irish and German older generations felt themselves challenged by newcomers in the 19th century, they

Hill District, Pittsburgh, c. 1930 *Archives of Industrial Society*

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organized their own historical societies to restate their claims to belonging to America and, in fact, to being the major architects of its growth and development. Often that identification, as in our own day, was mediated through vigorous support for a "national" identity abroad, such as Irish independence.

Today all this has reached a new stage in which the specific ethnic groups are different, but the patterns of relationships and change are, in fact, very similar to the drama of the pre-1890s. Looking back over the whole of American history, we could divide ethnic entry into American society into four stages. The first, until about 1840, involved migrants from the Protestant British Isles and Protestant Germany--English, Scotch, Scotch-Irish, the German Sects, the German Reformed from the Rhineland, and the Moravians from Silesia. The second, while continuing much of this earlier migration, added to it Irish Catholics, a new group of German Lutherans and Catholics, and a variety of Scandinavians from Sweden, Denmark, and Norway. This lasted until about 1890. From then until 1930 came a third group, from southern and eastern Europe, from Italy, Poland, Russia, and many eastern and southeastern European countries; a majority of these were Catholic and Jewish. The fourth stage involved a more complex set of migrations: Mexicans, Puerto Ricans, and urban-moving Blacks. The first two involved a migration into the continental United States for the first time. For Blacks, however, it constituted their second American migration. The first, from Africa, was as old and "native" as those Caucasians who liked to call themselves "native Americans." Their second involved movement from their isolated and submerged position in southern rural society into the mainstream of American urban culture in cities, both north and south. This fourth group, as was the case in every previous sequence, presented a new and different challenge to previous ethnics.

Italians from East Liberty in Pittsburgh, c.1920 *Archives of Industrial Society*

As in each sequence of change new ethnic groups became involved in American life, subtle transformations came over their cultural patterns. Most striking was their shift from a more tradi-

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The second generation was caught between two worlds, between tradition and modernity. The third generation was more fully a product of America, with memories and experiences untouched by those of the old world mediated through parents.

tional and parochial culture to a more cosmopolitan one. The overwhelming majority of migrants to urban America came from traditional, rural communities with a strong emphasis on geographically-limited human relationships and limited perspectives of thought and attitude. Involvement in a more diverse and changing American society led to the establishment of new perspectives and new relationships, extending beyond the confines of kinship, religious tradition, and community to the wider world. Cultural values became more cosmopolitan, and although important elements of those previous values remained they moved steadily toward a more cosmopolitan context.

Several examples illustrate this pattern of change. First churches initially tended to be organized among people who came from the same community or region; their larger organizations were formed along national lines. Swedes, Norwegians, Danes, and Germans organized different Lutheran churches. German, Irish, Italian, and Polish Catholics formed around their own language parishes and with churches named for their own national patron saints. Over the years these patterns changed. Individual parishes became more mixed in ethnic background, and nationality groupings gave way to broad denominational groupings. The change was slow but persistent. Second, social affiliations initially tended to be restricted to people of similar village or region in origin: Jewish fraternal societies often grouped individuals from a similar old-country locale, and an Irish Club in Hazelwood was composed entirely of men from County Cork. As the initial experience of community of origin declined, so did the limited circle of friends; with each generation their diversity and geographical area of origin increased. Finally, marriage patterns became more cosmopolitan. Often among the first-generation migrants, marriage partners were from the same or a nearby old-country village. More striking, one married within the same nationality of one's religion. It would not do for a Lithuanian Jewish boy to marry a Galician Jewish girl; such marriages often were made over the parents' objections. But as time went on Polish Catholics married Italian Catholics, and marriages across broad religious faiths were increasingly common.

This process of change has been described as a change in memories and experiences of immigrant generations. The experience of the first generation was rooted in the specific community of origin in the old country--particular people, buildings, relatives, cemetaries, churches. Despite the new setting in America, those memories remained and constantly served as the vantage point through which the new life was understood and interpreted. The second generation lived in a different world. It could not identify with particular places in the memories of parents. At the same time it lived within a household in which more parochial memories were constantly at play, and, in secondhand fashion, a part of the personal ties between parents and children. Moreover, it understood and interpreted life through the experience of a more varied and cosmopolitan America, a world of more religions, customs, languages, and people. The second generation was caught between two worlds, between tradition and modernity. The third generation was more fully a product of America, with memories and experiences untouched by those of the old world mediated through parents. It often incorporated some outward aspects of ethnic culture into its life--food and dance for example--but these were limited and superficial and often were idealized remains from the past. The transition had now been completed; a three-generational sequence of change from the more traditional to the more cosmopolitan experience had taken place, in which the ethnic cultural legacy was often retained though held increasingly lightly.

As the more traditional ethnic characteristics gave way to a more cosmopolitan culture, a second process took place--vertical mobility--which created new but different distinctions within each ethnic group. Most migrants to America and especially to American cities were unskilled rural workers who entered the occupational ladder close to the bottom. There were variations. Germans were far more skilled than were the Irish; Jews, town dwellers in Germany and eastern Europe, were more likely to be skilled workers or petty tradesmen. But most migrants were relatively unskilled and moved into the lower job levels.

With time, however, they moved up the occupational ladder, some in the first generation and more in the second and third. The movement usually was slow, from one rung to the next adjacent rung, and in the 19th century a change from unskilled to semi-skilled or semi-skilled to skilled was extremely significant. But not all moved up uniformly. There were ethnic differences: the Chinese, Japanese, and Jews moved up far more rapidly than did the Irish and Italians. Far more important, upward movement created within each ethnic group a distinct set of vertical layers. The Irish developed their own group of professional and white collar workers, their own skilled and their own unskilled. And the same for each ethnic group. From an initial, relatively homogeneous low-level of occupation, a process of differentiation came about, with each group producing its own inequalities in occupation, income, and wealth. While some moved ahead, others remained behind. In the mid-20th century, although the occupational level of Mexicans, Puerto Ricans, and Blacks as a whole remained lower than that of the older migrants, a vertical order also developed within each of these three groups, ranging from professional on the top to unskilled worker on the bottom.

In the newer suburb ethnic identifications became more muted, as now one lived with people of different ethnic backgrounds and often attended community churches

The process of moving upward involved a crucial transition point in the history of ethnic groups--movement away from ethnic identification and into class identifications. There were two stages in this process. The first was the development of "eth-classes," the distinct vertical layers within each ethnic group, described above, where contact between blue- and white-collar workers, lower and upper middle classes, within each ethnic group diminished. The second was the way in which these new class conditions and attitudes tended to stress new kinds of contacts within similar social classes and across ethnic lines. Friendships, acquaintances, contacts in leisure time activities, and marriage shifted persistently from ethnic associations to class associations. In our own day the transition is by no means complete, but the tendency is unmistakable.

In the city these changes toward a more cosmopolitan culture and class pattern growing out of ethnic patterns had a geographical component. In general, upward movement, both in terms of occupation and culture, was associated with outward residential movement in the city. While in rural areas more traditional patterns of culture often persisted, in urban areas they changed relatively rapidly because the physical location where people lived changed more sharply. The city and its mobility served as a giant escalator in

social processes drew people out of traditional and into cosmopolitan cultures, out of lower occupations and incomes into higher. At the same time, physical changes in where people worked and lived accompanied these cultural and class changes and were, in fact, their most observable features. Physical movement often reflected a desire to live in a different place, where both people and physical environment were more in agreement with one's changed values. It also reflected the change in location of jobs, the movement of a factory from one place to another, the growth of white-collar jobs in the center city, which stimulated one to change the community in which he lived.

The initial settlements were usually in the center of the larger cities or around factories in factory towns. Here were the ethnic communities, and even if ethnic group members did not always live there, here were their major economic and cultural institutions--newspapers, fraternal societies, and larger churches. As individuals became more cosmopolitan in their cultural patterns or moved into better jobs with higher incomes, they tended to become dissatisfied with these communities of initial settlement and to move away, usually outward from the center city to a suburb. Since in the mid-19th century cities were much smaller, what is often today part of the "inner city" was at that time the suburb. With each physical expansion of the city a new set of suburbs arose, involving a new process of outward movement. Those today made possible by the automobile are merely a continuation of similar processes in the mid-19th century made possible by the horsecar and later the electric streetcar.

The history of ethnicity in America is marked by the ebb and flow, rather than the unchanging persistence, of ethnic self-consciousness.

The physical break from the old community came in stages. Often those who moved away--usually the younger generation--came back periodically to attend familiar churches, to visit parents and relatives, to manage property still owned there. Yet with each successive generation the ties to the older community declined and the physical break became greater. In the newer suburb ethnic identifications became more muted, as now one lived with people of different ethnic backgrounds and often attended community churches--if Protestant, of many sectarian origins: if Catholic, of many nationality backgrounds. This is not to say that the physical break destroyed all ethnic ties. It did not. But it served as one of the crucial aspects of the slow, persistent change in ethnic cultures over the years. An uncharted aspect of urban ethnic history is the series of geographical migrations within the city which reflected cultural and class changes.

The persistence and yet the modification of ethnic values can be seen clearly in voting patterns. Historians have recently rediscovered the role of ethnicity, religion, and race in determining how people voted in the past. From 1854 until 1934, the time period for which most of the voting analyses have been carried out, the major factor associated with party preference was "ethno-cultural," involving ethnicity, religion, and race. Welsh Presbyterians and Methodists voted very differently from German Lutherans and Polish Catholics: the former were Republican and the latter Democratic. All this involved a complex set of factors, but such issues as prohibition and Sabbath observance, which grew out of traditional ethno-cultural values and which sharply divided ethnic groups, were in those years far more significant to the average voter than issues of nation-

al economic policy. Much of this still remains, but since the mid-1930s it has diminished as new values shaped basic political attitudes. Socioeconomic differences and differences involving "local-cosmopolitan" cultural values have now increased steadily, to overshadow the ethnic factor in voting.

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An equally important point of observation is ethnic self-consciousness. Within a particular ethnic group, where and when does self-consciousness arise and where and when does it decline? Among migrants from Europe, local self-consciousness, memories and identities with particular places and people of origin, was stronger than national self-consciousness. The latter, in fact, was more a second-generation phenomenon which developed among those with some degree of education, articulateness, and larger awareness, whose ties to the old country were less concrete and local than those of their parents, more generalized to the entire nation. In more recent years urban black nationalism has been rooted far less in the first-generation migrant from the countryside whose life remained one of primary and local group attachments in matters of religion, kinship, and shopping, and far more among the urban-born second generation whose consciousness of race was more intense and articulated. Moreover, with succeeding generations the sense of self-consciousness diminished in intensity as it became transferred from a pervasive identity into a more lightly-held cultural preference. The history of ethnicity in America is marked by the ebb and flow, rather than the unchanging persistence, of ethnic self-consciousness.

In American ethnic history there are both secular change and cycles. On the one hand, there is a persistent long-run tendency for ethnic characteristics and identifications to diminish, to be eroded by the processes of cosmopolitanization, vertical mobility, and modernization. All groups are affected to some extent, some more and some less, but with each decade or quarter- or half-century the process moves on more extensively. At the same time this long-run change has continually been modified by injections of newer and strong ethnic identity, nurtured in other societies more fully than in America, and asserting itself upon arrival here with particular force. Yet its claims and influence are also momentary, in the span of historical time, and soon the eroding processes of America are at work. The claims and counter-claims of those who urge loyalty to older ethnic ways and those who wish to de-emphasize them are restated anew in each cycle.

Even as significant, American society discovers its own ethnicity in a similar cyclical fashion. For those who value cultural homogeneity, each successive claim of ethnic identity and importance is a tragedy, a threat to the social order. Their own personal tragedy is the failure to incorporate a sense of historical perspective into their current outlook. For that sense of history should make us comfortable with rather than anxious about this recurring historical process. In fact, America would no longer be the America that has been without this constant disturbance from newer ethnic claims.

For those who delight in ethnic pluralism there is also a danger in perspective. The persistence of

some ethnic characteristics can conjure up notions of an unchanging ethnic world throughout American history. We are always tempted to read the intense impressions of our own personal experience into the larger world of space and time. The experience of ethnicity is no exception. But if we go beyond the impressions of the moment to the benchmarks of history, the overwhelming fact is the capacity of American society to erode ethnic characteristics and ethnic identity throughout its almost four centuries of invasion by immigrants. America is a radical society in which change constantly destroys the past and leaves little for future generations to remember. Few institutions or people have been able to withstand this inexorable influence. To this process the ethnics of 400 years are no exception.

Samuel P. Hays, "The Ebb and Flow of Ethnicity in American History," Pitt Magazine *29 (Summer 1973): 8-15.*

America is a radical society in which change constantly destroys the past and leaves little for future generations to remember.

ELLIS ISLAND

Our Neglected "Island of Tears"

Tied up for the last time in 1954, the old boat has sunk to the floor of the slip, top deck and lone smokestack listing crazily above water, splintering away by inches each year and drifting off on the sluggish current in the empty arm of the harbor.

She was a drab little tub, but people may have hungered to board her more than any boat since Noah's Ark. Her route was just a one-mile, one-way trip, but millions used to reckon it as the literal distance from hell to heaven, and, no matter how far they had already come, they were no nearer heaven until their first footfall on her deck.

The nameplate on her wheelhouse was removed—by whom?—sometime this past decade. It read simply "Ellis Island"—after the 27-acre island immigration station for which she was the shuttle.

In the more than half a century, the 144-foot boat ferried more than 16 million immigrants from limbo on Ellis to the tip of Manhattan and set them off in search of their own America.

Today, about 100 million of the 220 million Americans can trace their roots to at least one parent or grandparent whose American odyssey began on crumbling Ellis Island and its rotted little ferryboat.

And now, the way is clear to halt the decay of Ellis Island, restore it to some yet-undetermined degree and, in effect, create history's first monument to the poor of the world.

Embarrassing to Service

"To me," says Ted McCann, planning specialist with the National Park Service, "the neglect of Ellis Island is very embarrassing—and it's triply so to the service. There's no place in the world that represents what Ellis Island was built for—to accommodate the poorest of the poor, the steerage class, who couldn't travel first or even second class..."

"I was quoted a while back as saying I thought this was the most important historical site in the country," says David Moffitt, superintendent of the Statue of Liberty National Monument, which includes Ellis Island. "I got an awful lot of criticism from my colleagues in the park service when they read that. Actually it wasn't quite accurate."

He pauses thoughtfully—the cautious bureaucrat about to mumble himself sidewise to safer ground?—then adds wryly: "What I should have said is this is the most important historical site in the whole world, after the Garden of Eden.

"Sometimes I feel very helpless when I look at Ellis Island and realize it was all built for a little over $1 million, and that now repair of the seawall alone will cost $8 million.

"But, then again, I'll stand on that abandoned island and look over at the Manhattan skyline and think to myself, "Well, all the people who came through here built all of that over there," and it helps. I'm really very encouraged right now, and we've already got a good start."

Since early 1976, about $6 million has been spent—all of it virtually invisible to the casual eye—on stabilizing the massive four-turreted administration building that is the island's dominant feature. Most of that money is up on the roof, to shrug off further damage from winter storms that have already pushed decay close to the point of no return.

Money from Congress

In the National Parks and Recreation Act of 1978, Congress authorized an additional $28 mil-

lion for Ellis Island - enough, at current costs, to repair the broken seawall, stabilize the island's 30 buildings and even raise the steel-hulled ferry and rebuild her superstructure.

How much restoration will result is still a question, but McCann says, "I think this $28 million is just the opening wedge. The time has come. I think that's the feeling in Congress and all over the country – that the time has come – and I'm optimistic we'll be able to go the whole way to full restoration."

Give me your tired, your poor,
Your huddled masses yearning
to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost, to me,
I lift my lamp beside the golden door!"

--Emma Lazarus, "The New Colossus," 1886

It was in 1892, six years after the dedication of the statue of Liberty Enlightening the World, a quarter-mile away, that immigration officials opened Ellis Island to serve – at least partially and with unintended irony – as the door of which Emma Lazarus sang.

Colonial Namesake

Dutch settlers had called it Oyster Island. The British called it Dyre's Island, then Bucking Island, then Gibbet Island, because a pirate had been hanged there. Colonial farmer Samuel Ellis just called it his own place, but history fastened his name on it until, a century later, hordes of desperate immigrants gave it a name born of a reality that Emma Lazarus, idealist poet of the Gilded Age, had not foreseen. They called it "The Island of Tears."

From 1892 until mass immigration was restricted by national quotas in 1924, the 30 percent who traveled first or second class were examined in the dignity of their shipboard accommodations and then taken directly to Manhattan. The other 70 percent – the steerage – went to Ellis Island and what park service rangers today frankly call "the cattle chutes," through which they were herded for frightening, confusing and often disastrous medical examinations and questioning."

From those hordes, ranging from 5,000 to 8,000 each day, about 80 percent were cleared and ferried off the same day to start new lives on the dock at lower Manhattan's Battery Park.

The rest – 1,000 to 2,000 each day – were detained for further tests, more questions, with delays often stretching for days and weeks, and, in some extraordinary cases, to months and even years of internment.

And the unluckiest 2 percent of all – 100 to 200 a day – who failed to pass were deported immediately, not to their homes, but simply to the same port at which they had boarded for America.

For many of these, deportation was death - of a dream at least, and often of the person as well. In the war-ravaged Europe of that time, any city was hostile to a penniless foreigner, and for the many who had fled for political reasons, home was the most hostile of all.

Old dates and dry statistics become poignant as Ellen Bishop, chief of interpretation for Ellis Island, guides people along the plywood-covered walkways that afford protection from falling plaster and skirt puddles in the windswept, rubbled buildings.

"This is the old baggage room, where everybody first entered," she explains. "Of course, you must realize that it wasn't like most baggage rooms you'd recognize. They called it that, but most people just didn't have any. Most of them just carried everything in their hands – all they owned in the world..."

Her voice, a little sadness and wonder still in it, trails off a moment, then resumes softly. "They'd leave all their parcels here and go upstairs to the registry room, the main hall, for medical exams and questions.

Fear of Diseases

"This was the awfullest part. Eye disease, parasites and respiratory diseases were much worse in those days, and, if a person was suspected of carrying anything, they'd chalk a big 'X' on that person's back and send him off to another section. Sometimes – often, even – families were broken up and a husband or a wife would be set aside for deportation and the couple wouldn't even understand what was happening until too late. If a child under 12 was diseased, the child and mother might be held back and deported together, and if a child was 12 or older, then he could be sent back without his parents. Can you imagine...?

"The questions were almost as bad, especially because of the language problem. People would be asked if they could read or write, and if they could say yes, then fine. But when they were asked if they had a job waiting for them, a lot of people would say yes, and that was the wrong answer. Taking jobs away from U.S. citizens, you see. So they were either sent back or held here, sometimes for weeks, until the mixup got straightened out. If it ever did.

Women Needed Sponsors

"Single women were closely questioned about whether they had someone to meet them, a sponsor or a fiance, because authorities were afraid they would drift into prostitution. So, if they said they were being met, often they had to wait while the sponsor or fiance was sent for, and many times they were forced to marry right here on Ellis Island, maybe even against their plans."

The cavernous main hall, illuminated now by what light can pierce the grimy, arched windows, is structurally sound – its groin-vaulted, tiled ceiling and mosaic floors virtually like new.

Massive staircases at either end of the great hall lead to broad mezzanines that encircle the room, and on both levels yawn dozens of doorways, like dismayed mouths, opening on catacombs of hallways to empty offices and bunk-bedded

dormitories where immigrants in detention were stacked away at night like cordwood.

It is dirty, it is cold, it is gray, and it is almost impossible to repopulate the room in the imagination with the lucky 80 percent who passed their tests within hours and moved on happily to their futures.

From a distant hallway come the occasional voices of engineers testing for structural soundness. The words bounce undecipherably off the tile and brick, broken up into little bursts of sound that echo like ghost-cries from another time.

It is much easier, looking at the desolation and hearing the echoes, to imagine the feelings of the 20 percent who were kept there, frightened strangers, on "The Island of Tears."

After the immigration cutback of 1924, Ellis Island was shared by the immigration service and the U.S. Coast Guard until 1954, when both services moved to Manhattan and left the island abandoned.

For a few years the government offered the island for sale, but there were no takers, and 1965, a presidential order made it part of Statue of Liberty National Monument, although no funds were set aside for its preservation.

In 1974, Dr. Peter Sammartino of New Jersey paid a visit to the place, where his parents had arrived in America, and was both so moved and appalled by its decay, he formed the Ellis Island Restoration Commission, which helped obtain the initial $6 million for repairs.

It was with part of that money that Ellis Island was opened in May, 1976, to carefully monitored public tours, which operate from late April to late October.

Philip Lax, also of New Jersey and the son of Austrian immigrants, is Sammartino's successor. He shares McCann's and Moffitt's optimism that the time is right for full restoration and is working with many ethnic groups to gain support for a museum and immigration center that would contain the records of all the people who entered American life there.

"It's true," Lax says, "there are no monuments to the poor. But just think of all the poor people who came through here with nothing, and then, with their own blood and guts, built this incredible country.

"I keep thinking of a group of schoolchildren I saw on one of the tours, hearing the questions they asked. They wanted to know how this country was built, who did this, who did that, and how their own parents helped. I know their feelings—I've had the same feelings—and I know that millions of others will identify with the place. It's the very basis of what our country is all about." ❑

Dave Smith, "Ellis Island – Our Neglected Island of Tears," The Pittsburgh Press Roto, *April 8, 1979.*

BECOMING AMERICAN: Citizenship

In response to strong emotional, economic, and political pressures, the qualifications for citizenship have evolved spasmodically over two and a half centuries of colonial and national experience. The issue first appeared in 1709 when the British conferred citizenship on Palatine Germans who emigrated to New York to set up a naval stores industry. Although the industry failed, the Germans remained as citizens of British America.

The first general naturalization law for America, passed by Parliament in 1740, provided that after a seven-year residence in the colonies an immigrant could take the necessary oaths and become a citizen of British America — but not of England. Individual colonies used liberal immigration and citizenship policies to encourage settlers: South Carolina offered immigrants exemptions from taxes, and Massachusetts required only a one-year residency.

Following the French and Indian War, British policy, particularly the Proclamation Act of 1763, limited both immigration and mobility. Such restrictions gave rise to one of the colonists' grievances against King George III, stated in the Declaration of Independence: "He has endeavoured to prevent the population of these States; for that purpose, obstructing the laws for naturalization of foreigners, refusing to pass others to encourage their migration hither...."

Under the Constitution, Congress was given the power to grant citizenship, but dissension appeared immediately between restrictionists and those who wanted freer immigration. The first naturalization act, passed 1790, required only a two-year residence and limited citizenship to "free white persons." But in 1795, fearing an influx of refugees from the French Revolution, Congress required a five-year residency and insisted that applicants renounce their former allegiances and any titles of nobility. In 1798 Federalist party members of Congress took advantage of the anti-French hysteria to raise the residency requirement to fourteen years. This same Congress passed the unpopular Alien and Sedition Laws, enabling the President to deport any alien he believed to be dangerous to the United States.

In spite of such efforts and partly because of the immigrant vote, the Jeffersonian Republicans were swept into power in 1800, and 1802 Congress passed a naturalization act restoring the five-year residency rule. The general requirements established by this law form the basis for citizenship to this day: a five-year residency, good moral character, attachment to the U.S. Constitution, declaration of intention, and witnesses who will affirm loyalty, character, and residency.

For most of the nineteenth century, easy naturalization was the rule. Such a policy benefited the country and its rapidly expanding economy. During periods of recurring economic crisis in the 1870s, 1889s, and 1890s, however, nativist movements sought to limit the flow of immigrants and access to citizenship. At the time, naturalization practices administered by state and local government had little uniformity and were frequently corrupt. After male suffrage went into effect in New York in 1827, Tammany Hall developed a system of recruiting aliens as instruments of its urban machine. In one instance, during the twenty-three days preceding an election, two New York City judges naturalized 1,147 persons a day, thus qualifying them to vote. Immigrant groups, by using their collective ethnic power, were able to exert a strong influence in city halls, city councils, and state legislatures.

This situation increased tensions between native and foreign-born Americans and finally resulted

in more restrictive policies. State legislatures in New York and Massachusetts began to regulate immigrants through health and livelihood requirements. In 1882 Congress passed the first general immigration restriction. It excluded certain undesirable persons, such as convicts and "idiots," and suspended immigration from China—the earliest discrimination against a particular nationality. In addition, a modest head tax of fifty cents was introduced (and later gradually increased) to act as a barrier to the destitute.

One of the chief causes of friction between native Americans and immigrants was the fear that cheap foreign labor would replace native workers and depress the labor market. As a result, the first contract labor law was adopted in 1885 to end the practice of importing large numbers of cheap laborers.

In 1891 another general immigration law was adopted that provided for medical inspection and listed certain contagious diseases as reasons for exclusion. The following year the newly created Office of the Superintendent of Immigration opened the Ellis Island station to determine who was eligible to land. In cases of uncertainty, immigrants were interviewed by a Board of Special Inquiry and, if found ineligible, could be deported.

The general immigration law of 1903, largely in response to the assassination by Leon Czolgosz of President McKinley eighteen months earlier, added anarchists to the excludable classes list.

One of the chief causes of friction between native Americans and immigrants was the fear that cheap foreign labor would replace native workers and depress the labor market.

The phenomenal tide of immigrants in the early twentieth century—1,026,000 were admitted in 1905 alone—coincided in part with a time of widespread economic hardship. American workers feared for their jobs, and nativists asserted that the new arrivals, primarily from Southern and Eastern Europe, would be difficult to assimilate. Again there was a call for more standardized and restrictive legislation. In 1906 federal officials were put in complete charge of naturalization, and jurisdiction to grant or deny naturalization was shifted from lower to higher state and district courts. In addition, the law set uniform fees and required naturalization papers to be filed in Washington. The applicant had to sign the papers in his own handwriting and be able to speak English.

Restrictionists took advantage of the extreme nationalism fostered by World War I to agitate for their cause and to coercively Americanize immigrants. Night schools and extension courses offering English and civics were funded both publicly and privately. In 1917 Congress, overriding President Wilson's veto, voted to require a literacy test for all immigrants. In addition, a certain geographical zone, encompassing most of Asia and the Pacific islands, was automatically excluded. The immediate postwar period also saw the mass deportation of "undesirable" aliens for the first time as a result of anti-radical, anti-foreign hysteria.

Not until the 1920's, however, were attempts made to limit the actual number of aliens admitted. A combination of influences—the postwar isolationist impulse, an expanding wave of immigrants, and unsettling social and economic

changes—worked to end free immigration. The Johnson Act of 1921, signed by President Harding after a similar law had been vetoed by President Wilson, limited annual immigration to 3 percent of those of each nationality in the United States in 1910. The total number of new arrivals was set at about 355,000 each year: 200,000 from Northern European countries and 155,000 from Southern and Eastern Europe.

Restrictions were further strengthened in 1924 by the "national origins" quota rule. This system allowed annual entry to only 2 percent of the number of persons of each nationality in the United States in 1890, a year prior to the wave of Southern and Eastern European immigrants. A further provision of the 1924 act, which did not go into effect until 1929, fixed the total annual quota at 150,000: 130,000 from Northern Europe and only 20,000 from Southern and Eastern Europe. The count was made of white inhabitants only, to keep Africans from having any quota. The law of 1924 also required advance procurement of immigration visas by aliens. This visa provided a preliminary test for citizenship, since the prospective immigrant had to establish his eligibility with respect to quota, character, lack of communist or anarchist affiliations, and unlikelihood of becoming a public charge.

As legislation gradually closed the door to immigrants, worldwide depression in the 1930's also lessened the desire to move. In 1933 only 23,068 immigrants arrived from Europe—the smallest number since 1831. Conditions even motivated a significant number of foreign-born Americans to return to Europe. Using the clause in the immigration acts forbidding entry to anyone "likely to become a public charge," American consuls issued few immigration visas and the

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United States government deported thousands of unemployed aliens. The Alien Registration Act of 1940 extended the deportable classes to include certain criminal and subversive groups.

With Hitler's takeover of Germany, thousands of Jews and political enemies of Nazism were left homeless. In response, the United States from 1934 to 1940 absorbed some 250,000 Germans, though the national origins quota system remained intact. World War II continued to produce millions of displaced Europeans. After prolonged congressional debate, the United States assumed its traditional role as an asylum for the persecuted and allowed nearly 400,000 refugees to enter as immigrants. Other special rules have permitted the absorption of refugees from Eastern Europe, from Hungary after the uprising of 1956, and from Castro's Cuba.

The McCarran-Walter Act of 1952 survived President Truman's veto and further strengthened the national origins formula. Reflecting cold war tensions, heavy limitations were put on the entry of those suspected of being security risks or of holding anti-American views. Immigration was no longer barred on racial grounds, however, partially due to the effectiveness of previous quota restrictions. Since 1940 all racial bars to naturalization have also been removed.

In 1965 legislation was passed setting the annual quota for immigration on a worldwide basis. The number of immigrants from any one country was limited, and unused quotas were distributed to other nationalities. However, a quantitative limit of 170,000 newcomers was maintained. Although not entirely dead, nativism has receded since the 1920's, and its antithesis—ethnic pride—now flourishes among many national groups within the country. ❑

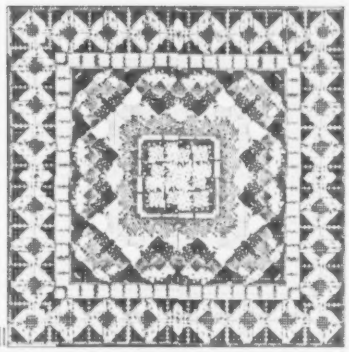
Peter C. Marzio, ed., A Nation of Nations *(New York: Harper and Row, 1976), pp. 300-301.*

OUR GLOBAL FAMILY

Living in an Ethnic World

Our Global Family

Living in an Ethnic World



Unit Objectives

Students will:

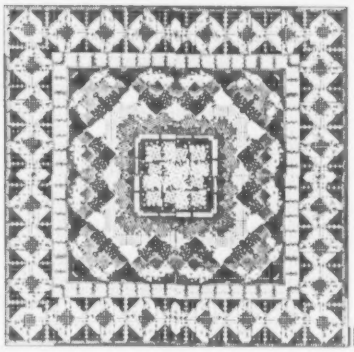
- Discuss how people all over the world share the same basic needs and desires, although they differ in the way they fulfill those needs and desires.
- Discuss how people can communicate across cultures when they do not share a common language.
- Recognize that the world is made up of many different cultures.
- Compare and contrast parallel aspects of cultures worldwide.

About this Unit

Cultural backgrounds affect the way people fill their common needs and create other, different needs and values. The first step in this unit is to determine what those *Common Needs* are. Basically, in this exercise students will try to determine how all people are alike and how they are different. Most basic needs and values are shared by all people—our differences occur in the way we fulfill our needs or express our values. This thread will reappear several times in this unit.

One of those primary needs shared by all humans is the need to communicate. Differences in language are often thought of as an insurmountable block to understanding between people. On the contrary, when people really want to communicate, they will use any means available. In *Communication Codes* students will experiment with historic and contemporary alternatives to written and spoken language: pictographs and sign language.

Americans generally think of the United States as a self-sufficient nation that is not dependent on any other nation for its welfare. Several world wars and assorted international conflicts should have convinced us otherwise, but many people still persist in their belief that the U.S.A. is an insulated island. As the background article "One Hundred Per Cent American" proves, it was not true in 1937, and it is even less true today as the daily headlines show our economy rocked by trade deficits and world currency and stock markets. Students will find evidence of this global interdependence in their own homes as they discover *The World in my Closet*.



In the last exercise, students will find there are real people behind all those distant countries' names. By exchanging *Culture Capsules* with students from another culture, they can come full circle in this unit, seeing for themselves what needs and values they share with students elsewhere and compare how those needs are fulfilled and values expressed. To do this they will first look carefully at their own culture—then they will share it. Cultural exchange, by definition, is a two-way street.

The last background reading in this unit concerns the Holocaust (pp. 214-216). Although the Holocaust ranks among humankind's worst failures at ethnic understanding, it cannot be ignored in favor of more upbeat ethnic lessons. Betty Merti has provided a vivid experience for her junior high students, not as part of a history class, but in a language arts class to inspire good writing. The article is a good case study showing how teachers can adapt ethnic studies lessons to other subject areas besides social studies. More importantly, it reminds us how critical it is for us to teach our children the value of ethnic diversity—genocide is too recent a reality for us to be lax about ethnic studies.

To supplement this unit, we recommend two commercially available cooperative games by Garry Shirts. *Rafá Rafá* confronts elementary students with the difficulties in studying an unfamiliar culture. Another version, *Bafá Bafá,* is tailored toward secondary and adult levels. Both may be ordered through: Simile II, P.O. Box 910, Del Mar, CA 92014.

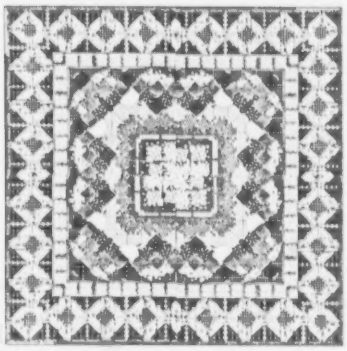
Recommended activities for earlier grades

Common Needs (adapted into a simple list of "How people are alike" and "How people are different"). *Communication Codes* ("More than Charades" (p. 194) may be too complicated). *The World in My Closet* (although they will need help finding the countries on the map—instead you may wish to simply use the map sheet as a simple list of objects and countries). A very pared-down *Culture Capsule* may be tried by an ambitious teacher!

Key Words

culture
values
communication
interdependence

Notes...
Student Exercises and Readings



Common Needs

pages 186-187

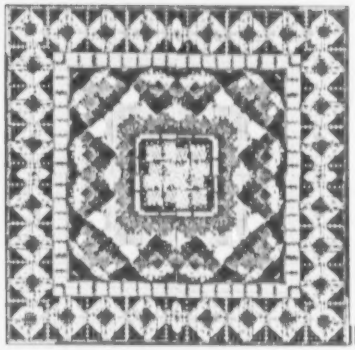
Students will:

- Brainstorm needs common to all people and rank them according to importance.
- Describe how they fill each of these needs.

People from various cultures share many common needs and values—they differ, however, in how they meet those needs and express their values. Those differences are a direct result of their culture—their inherited set of traditions and beliefs. In the first column of the exercise *Common Needs*, students should brainstorm all the needs they believe are common to all people. They should include, but go beyond basic biological needs (for best results do this as a class activity—once all the needs have been listed on the chalkboard, students can copy them to their worksheets). Many human activities—like music, art, play, celebrations, and communication—may not seem to be done strictly to fulfill needs, but they are still shared by all people. Could they be needs in disguise? If so, what needs are being fulfilled by these common forms of expression?

After students have listed common needs in the first column, have them describe in the second column how they (and their families) fulfill each of those needs. In the third column they should check whether they think their method of filling this need is common to everyone in their culture, to everyone in their own family, or only to themselves. Then divide the class into work groups of about five or six students and have them compare their lists of how they meet their needs. How are they the same? Mark these aspects as shared by "everyone in my culture" in the third column. Students should then decide if the remaining items on their lists result from family tradition (those things common to "everyone in my family") or individual taste (those things common to "only me").

Still working in small groups, students conclude this exercise by ranking their list of needs from most to least important in Part II. Then, have them research another country to find out how those people fill each of these needs. Write the answers in the right column. If you plan to do the *Culture Capsule* exercise, save this column until then. Once students re-



Notes...

ceive their *Culture Capsule* from another country (pp. 198-211), they can compare how people in their own and in that culture fill their needs.

Communication Codes

pages 188-194

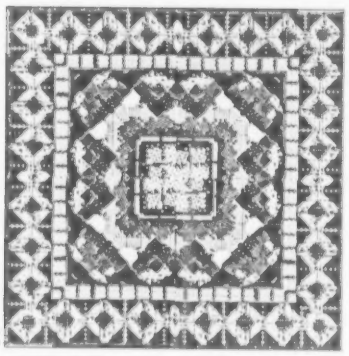
Students will:

- Decipher historic Native American and contemporary international pictographs.
- Write a message in pictographs of their own and decode another student's message.
- Experiment with historic Native American and modern manual alphabet sign language.
- Solve a problem using no spoken language.

Communication is a basic need of people everywhere. Normally we think of language—written or spoken—as the way we communicate. But there are other ways of communicating, too. In fact, when people are deprived of language, either because they do not share the same language or because of a handicap, they make up a new way of communicating! In this exercise, students will discover both the difficulties of communicating without spoken or written language, and the amazing power of other ways of communicating.

Begin with a discussion of communication: How would you feel if you were in the middle of a foreign country where you did not know the language—you could not understand anything that was said, you could not read any signs, and you could not make yourself be understood. How would you survive? What other ways could you communicate?

Then introduce the way Native American tribes used to leave messages for each other when they did not know each other's languages—pictograph picture symbols. Have them translate the pictographs on page 188 (check them with the key on page 190). Then talk about the modern international pictographs on page 189. Where have you seen symbols like these before? Why are they used in these places? Then, have them decipher the international symbols (key on page190). Afterwards, ask: What other symbols do they remember seeing before? What did they stand for? Then, have the students write a secret message in pictographs



that they create (p. 191). When everyone has finished drawing their message, have them trade papers with each other to decipher the message and write the translation at the bottom of the page.

In place of spoken language, Native Americans used hand and body signs to communicate with tribes of another tongue. Their sign language was so effective that many of the first European explorers, including Columbus, reported that they had no trouble communicating with the Indians because of their signs. Unlike the manual alphabet (p. 193), but like modern American Sign Language, each sign replaces an idea, so it can be used independently of spoken or written language. The manual alphabet is simply a replacement for writing, so users must already understand the language and be able to spell.

Have students try each of the two different sign languages here, then discuss them. Which one is easiest to understand? Which must be memorized and practiced to be understood? Which can be often understood the first time? Have them practice making up messages and guessing what they mean, first using the Indian signs provided, then making up their own signs. Have them try (and memorize, if you wish) the manual alphabet, as well. Ask someone who knows American Sign Language to visit the class and demonstrate.

End the session by having them play *More than Charades* (p. 194), a game that will challenge them to use non-verbal methods of communication and impress on them the difficulties and advantages of communicating across cultures.

The World in My Closet

pages 196-197

Background reading for teachers:
"One Hundred Per Cent American," Ralph Linton (pp. 212-213)

Students will:

- List clothes, toys, or other household items from their homes that were made in another country.
- Locate those countries on a world map.

In the last exercise, reference is made to "everyone in my culture,"

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which brings up an excellent question—is there such a thing as an "American culture"? One of the major themes of this curriculum is that American culture is actually made up of many different ethnic, regional, and occupational cultures. And we have remained intimately linked with cultures in other parts of the world. This is graphically illustrated by a look in anyone's closet—our "All-American" consumer goods are evidence that we really are connected to the rest of the world, if only through a global-wide economy. In *The World in My Closet* students will list as many foreign-made things in their house as possible, draw a small sketch, and write the name of the country. Assign the exercise as homework. Challenge students by asking them to see if they can find more than any other person in the class.

When the students return to the class with their lists, have them locate each of the countries on their lists on a world map or globe, then on the outline map on their worksheet. Have them draw a line connecting each object with the country it comes from. As a follow-up, on a large wall map of the world, have each child place a sticker on every country he/she has on her list. Discuss: Is there any part of the world with more stickers? Less stickers? Why might this be? Where do a lot of clothes come from? toys? electronic gadgets? etc....

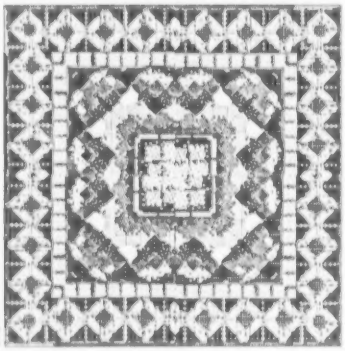
Culture Capsule

pages 198-211

Students will:

- Find objects that help explain their lives to students in another country.
- Interview themselves about home, school, and fun.
- Locate their town and county on a map of Pennsylvania.
- Gather, label, and pack objects, interviews, and maps into a *Culture Capsule* and send it to a class in another country.
- Compare and contrast parallel aspects of the other culture with their own when they receive a *Culture Capsule* in return.

The *Culture Capsule* is like a time capsule and a student foreign exchange program rolled into one! But instead of interpreting and preserving a moment of time for the future as they would for a time capsule, students will interpret important aspects of their everyday life for stu-



dents their age in another culture. And instead of exchanging students, your classroom and one from another culture will exchange *Culture Capsules*. In preparing their capsule, students will be challenged to analyze their own culture to find its most significant characteristics. On receiving a *Culture Capsule* from another culture, they will discover and analyze similarities and differences between their culture and the one they are exchanging with.

Arrangements must be made with a teacher in another country (or another culture in this country, if you wish) well in advance of beginning this exercise. Pen pal organizations will usually be able to match you with a colleague in another country, generally with guarantees of an English-speaking correspondent. Two organizations that provide this service are:

Student Letter Exchange
308 Second St. N.W.
Austin, Minnesota 55912

Afro-Asian Center
P.O. Box 337
Saugerties, New York 12477

When you have made contact with a willing teacher in another country, send him/her a copy of these directions and the *Culture Capsule* worksheets (pp. 198-211). If the two classes begin work simultaneously, students will not have to wait so long for a *Culture Capsule* in return.

When you are ready to begin, ask students if anyone has heard of a time capsule, and if so, to explain what it is. Explain that this project is like a time capsule except that this capsule will be opened in just a few weeks instead of in 100 years—by kids just like them except they live in another country. Before beginning to gather material for the *Culture Capsule*, brainstorm with the class on the chalkboard a list of things, ideas, or activities in their everyday life that are especially American. (Naturally, they will not be able to be accurate about this list, since they lack the experience to make comparisons—that is one reason for this project. However, it is important to start them thinking that there are differences in cultures and not to assume that every culture does things in the same way or has the same values.) What should non-Americans know about daily life in the United States?

Notes...

Next, the class should think of ways they could show or tell someone from another culture the important things they have listed about their life. After they have offered several ideas, explain that one way to tell the story of another culture—a way that museums specialize in—is through real things that people might use throughout their day. Pass out the list on page 198 and read some of the items in the left column as examples. Ask them to give as many other examples as possible of things that could be sent to kids in another country to help them understand life here. If they name items not already listed, add them to the list in the right column. Once all the ideas are listed, discuss what they should include in their *Culture Capsule* and ask for volunteers to locate or make specific items that are not readily available in the classroom.

While waiting for the objects to be collected, have students conduct a "self-interview" (pp. 199-205) to send in the *Culture Capsule*. The answers to these questions about home, school, and fun will form a basic uniform set of data for students to use to compare aspects of their culture with parallel aspects of the culture they are exchanging with.

Tag each object as it is collected or wait until all objects arrive and assign each student one object to label (pp. 207-210). On each tag there is space for students to write a sentence or two explaining the significance of the item. After an object is tagged, its name should be entered after the appropriate number on the *Culture Capsule* Key (p. 206). Fill out the *Here is Where We Live* worksheet by marking your hometown on the map of Pennsylvania (p. 211) with a star and filling in the blanks.

Pack the objects, interview sheets, and map with the *Culture Capsule* Key in a strong box and put a letter explaining the project on top. Address to the class you have arranged the exchange with and mail.

When the *Culture Capsule* arrives from your exchange class, compare the objects and interview sheets. How is their culture the same as ours? How is it different? In the right column on the *Common Needs* worksheet (p. 187), have the students write how people in their culture fulfill their needs .

COMMON NEEDS

People from all over the world are alike in many ways. But even though they share many of the same needs, they may fill their needs in different ways..

PART I

List needs that you feel people all over the world share:

Tell how you fill each of these needs:

Check one. *My way of filling this need is shared by:*

everyone in my culture | everyone in my family | only me

PART II

Rearrange your list of needs from most to least important:

Research how people in one other culture—
—meet these needs:

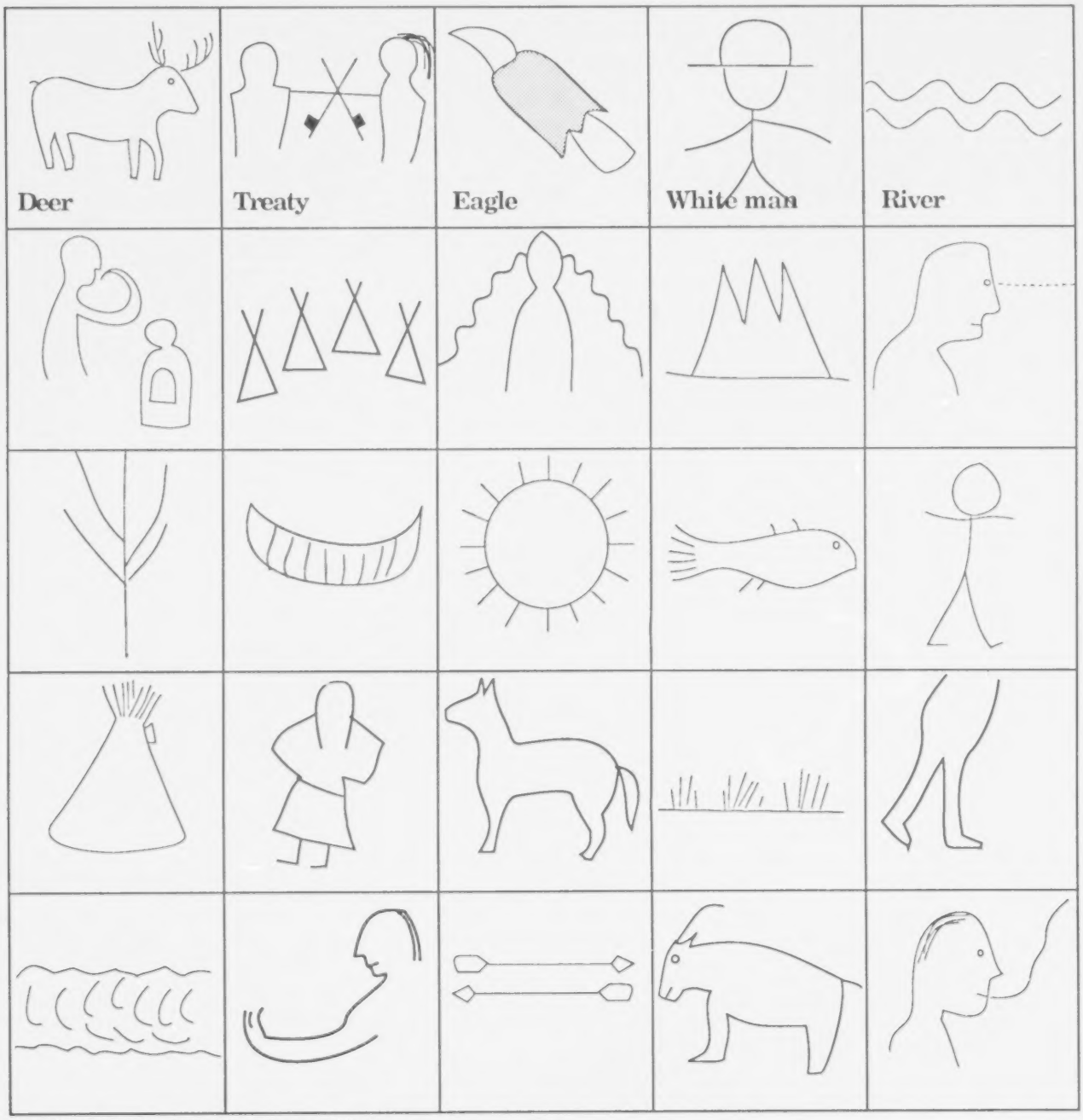
(Write name of country here)

COMMUNICATION CODES

Communication is a basic need of all people. Language is one way of communicating, but what if we don't know the language? People will still find a way to "talk"!

Pictographs

Native American tribes did not use written communication. Instead they left messages for other tribes who spoke a different language in picture symbols. Translate these pictographs and write your answers under each picture. The first row is started for you.



From William Tomkins, Indian Sign Language *(NY: Dover Publications, 1969)*

International pictographs

Pictographs are used today all over the world to communicate with travellers quickly without language. Can you decode these pictographs? Write your answer below each symbol.

From Rudolf Modley, Handbook of Pictorial Symbols *(NY: Dover Publications, 1976)*

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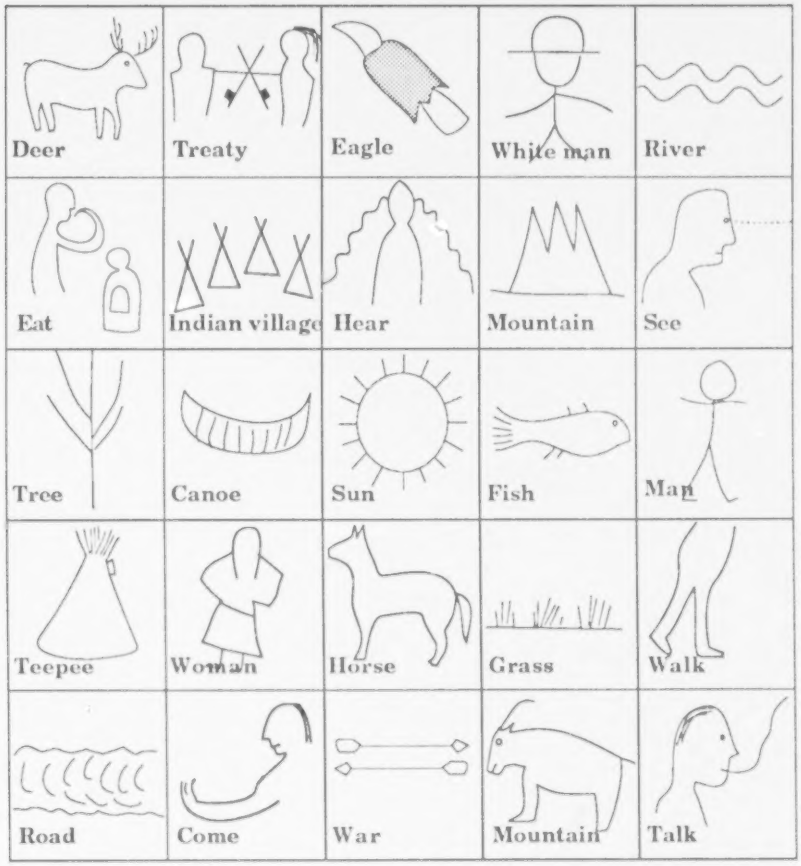
COMMUNICATION CODES
Answer key

Indian pictographs



International pictographs

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Write a message in pictographs.

When you are finished, trade messages with a friend. Translate each others messages and write your translation below. Trade papers again to see if your friend got the message. Remember, the idea is to communicate, not confuse!

Message:

Translation:

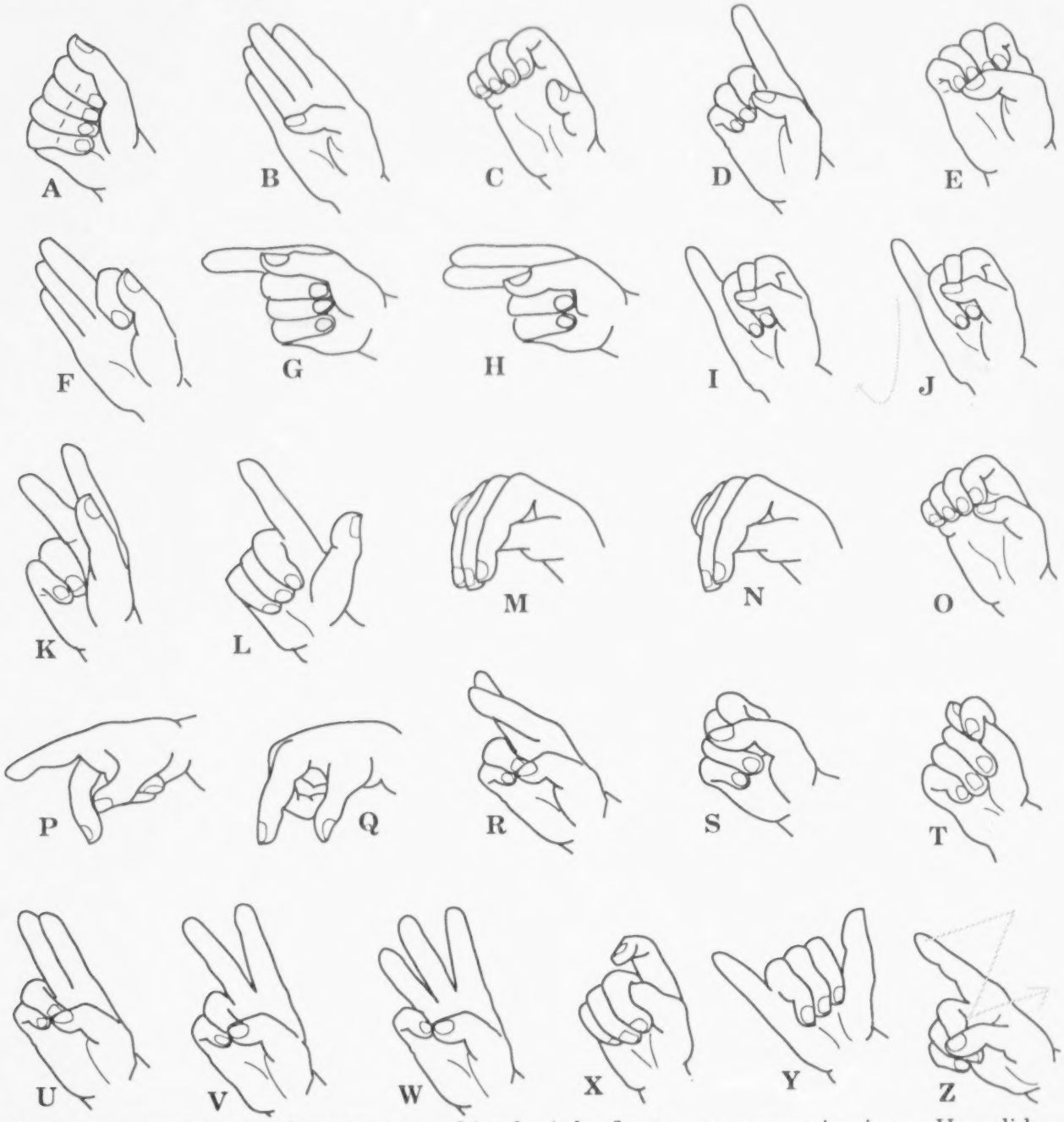
Indians also used sign language to communicate with people from different tribes. They would also use their sign language to communicate with the first European explorers to visit North America. Try these signs. Make up a message to send to a friend. If you need more signs than are here, make them up!

From William Tomkins, Indian Sign Language *(NY: Dover Publications, 1969)*

Hearing-impaired people use two kinds of sign language today—American Sign Language, which uses signs for whole words and phrases (like the Indians), and an alphabet sign language, which uses a different sign for each letter. Which language would be faster to use? Which language would be faster to learn? Below is the alphabet sign language.

Try each sign. Learn the alphabet. Test yourself with a quiz:

1. Ask a friend to tell you a letter to sign. Have s/he check your sign with this chart.
2. Ask a friend to sign a letter for you to guess.



Send a message in sign language to a friend. Ask s/he to answer you in signs. How did you do? Keep practicing!

More than charades

Teacher directions:
Cut apart the cards below and place them in a hat or box. Have students choose partners. Call a pair of partners to the front of the classroom. Have "Partner #1" draw a card out of the hat, read it silently, and give the card to you. After you read it, whisper to "Partner #2" what his/her role is, and what his/her partner's role is. *Do not tell* "Partner #2" what the problem is. The partners begin to act out their roles, using only hands and bodies, not voices. "Partner #1" then starts to act out the problem with "Partner #2" improvising. Partners succeed when a classmate guesses what the problem is. Then another set of partners plays. Class members can make up more problems after these are used.

Partner #1: Customer

Partner #2: Store clerk

The Problem:

You (Partner #1) are going to the store to try to buy aspirin.

Partner #1: Door-to-door salesperson

Partner #2: Person at home

The Problem:

You (Partner #1) are trying to sell a vacuum cleaner to Partner #2.

Partner #1: Customer

Partner #2: Butcher

The Problem:

You (Partner #1) are deciding what to have for dinner, then trying to buy the food at the butchers.

Partner #1: A student

Partner #2: Another student

The Problem:

You (Partner #1) are asking directions to the cafeteria at this school.

Partner #1: Person on the street

Partner #2: Another person on the street

The Problem:

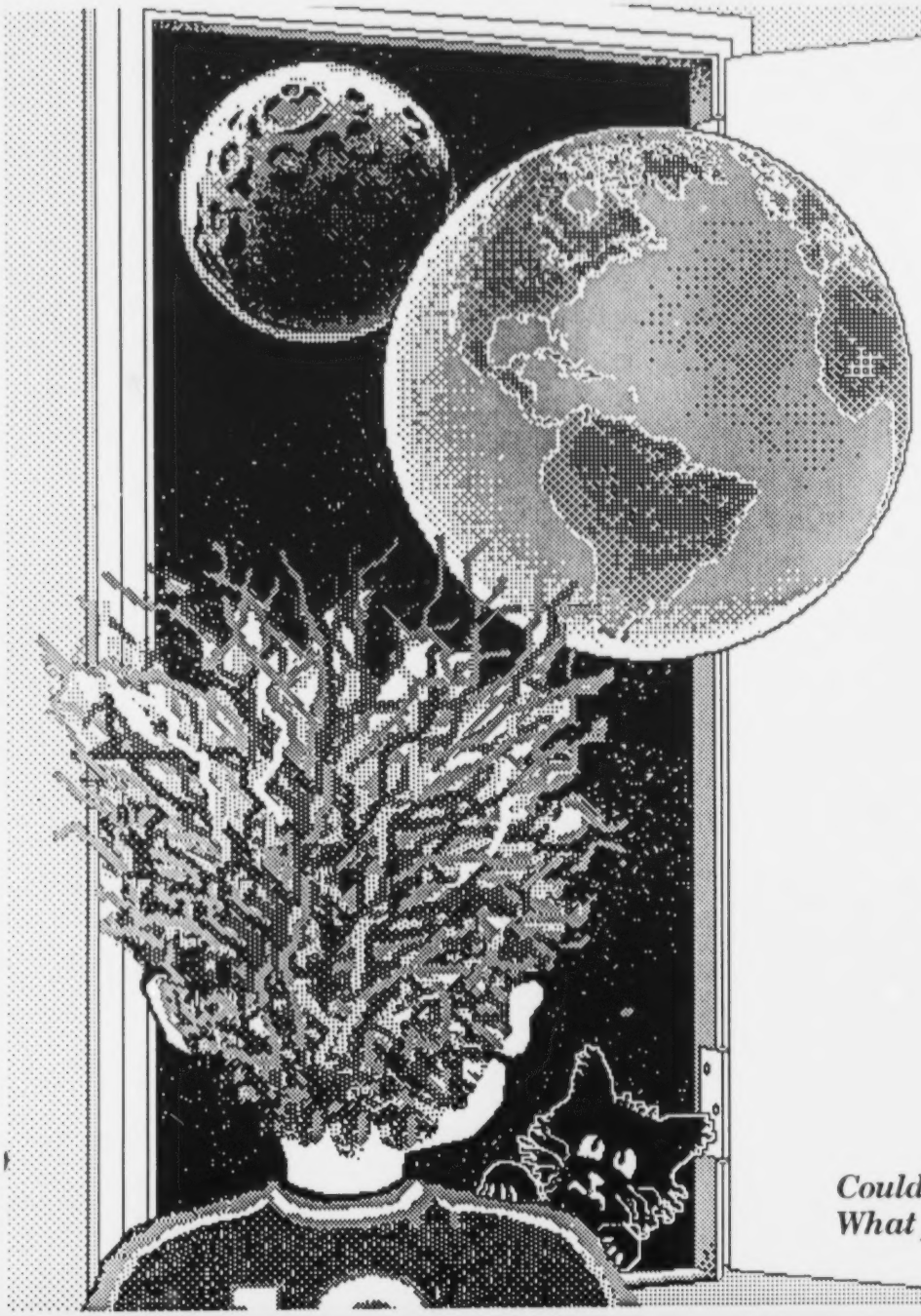
You (Partner #1) are sick and have to find a doctor.

Partner #1: Sidewalk fruit stand owner

Partner #2: Person on the street

The Problem:

You (Partner #1) are trying to sell oranges, because you have too many and they may go bad.



THE WORLD IN MY CLOSET

You get your clothes at a department store, your food at a grocery store, gadgets and toys at a discount store, but you might be surprised at the miles your things traveled before they arrived at your neighborhood store.

DIRECTIONS

- Look carefully at the things you use every day at home to find out where they were made.
- When you find something that was not made in the United States, draw its picture in one of the circles on the next page.
- Write its name and the name of the country it came from under the picture.
- Find the country on this world map (use a globe or larger map to help you), color it in and draw a line to connect the circle to the country.

Could you find a different country for each circle? What part of the world are most of your things from?

THE WORLD IN MY CLOSET

202

203

Culture Capsule Scavenger Hunt

Here is a list of things you might want to include in your *Culture Capsule*.

- Add your own ideas in the column on the right.
- As a class check the things you want to send to a class in another country to show them what your life is like.
- Assign everyone in the class something on the list to find or make.
- Bring everything to class to put in the *Culture Capsule*.

❑ Comic book	❑
❑ Regular book	
❑ Map of your town	❑
❑ Postcards of your town	
❑ Menu from your favorite restaurant	❑
❑ School menu	
❑ Recipe to make your favorite food	❑
❑ Photo or drawing of your class showing the styles of clothes you like to wear	❑
❑ Photo or drawing of your school	❑
❑ Photo or drawing of your classroom	
❑ Photos or drawings of your house or apartment	❑
❑ Photos or drawings of your pets	❑
❑ A local newspaper	
❑ A magazine you read	❑
❑ A TV Guide	
❑ The movie page from the newspaper	❑
❑ A cassette of music you like	❑
❑ Something you use to celebrate your favorite holiday	❑
❑ Something you use to enjoy your favorite sport	❑
❑ Something from scouts or a club you belong to	❑
❑ A school book	
❑ A school calendar	❑
❑ A set of U.S. coins	
❑ A set of U.S. stamps	❑
❑ A list of the occupations of everyone's parents	❑

Culture Capsule Self-Interview

Put yourself in your class's *Culture Capsule*!

- Interview yourself by writing the answers to these questions.
- Put the finished interview form with the others from your class in the *Culture Capsule*.

Questions about *Home*

What does your father do for a living?

How does he travel to work?

What chores does your father do around the house?

Where does your mother work?

BEST COPY AVAILABLE

What chores does your mother do around the house?

What chores do you do around the house?

Who else lives with you?

What pets do you have?

Describe your house.

Describe your neighborhood.

What is the weather like where you live?

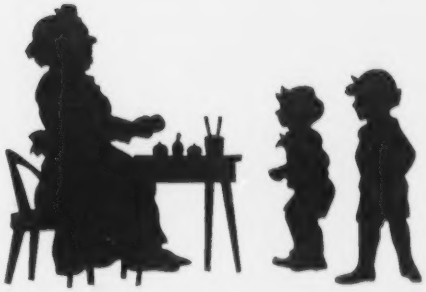
What are mealtimes like at your house?

What are your favorite foods?

What traditional foods does your family serve? (Attach a recipe if you would like to.)

Do you ever eat out at a restaurant? Where? What kind of foods do they serve?

Do you ever go on vacation? If so, where do you go? What do you do there?



Questions about *School*

How do you travel to school?

What grade are you in?

How many students are in your class? How many are in your school?

What is the typical school day like?

What classes do you take?

What are your favorite subjects? Why?

What is lunch time like?

Do you have recess? What do you usually do at recess?

How much homework do you get?

What clubs or sports can students do at school?

Do you ever go on field trips? Where?

What do you like to do after school?

What career would you like to have after you finish school?

Questions about *Fun*

Describe your favorite games to play by yourself.

Describe your favorite games to play with friends.

Describe your favorite ways of having fun with your family.

How do you celebrate your favorite holiday?

What are your hobbies?

Describe your favorite...

...sport

...music

...books

...movies

...television programs

Who is your favorite star? Why?

Who is your hero? Why?

Packing Up the *Culture Capsule*

Once you have everything you want to include in your *Culture Capsule:*

- Fill out the tags on the next pages and attach them to the objects you collected (see directions on next page).
- Write each object's name on this list next to its tag number.
- Check the post office for special rules about overseas mail.
- Pack the objects with the interview sheets in a strong box with the *Culture Capsule* key and a letter explaining the project on top. Then, mail the capsule!

Culture Capsule

KEY

1 _____	16 _____
2 _____	17 _____
3 _____	18 _____
4 _____	19 _____
5 _____	20 _____
6 _____	21 _____
7 _____	22 _____
8 _____	23 _____
9 _____	24 _____
10 _____	25 _____
11 _____	26 _____
12 _____	27 _____
13 _____	28 _____
14 _____	29 _____
15 _____	30 _____

Culture Capsule Object Tags

- Cut along the dotted lines to make tags.
- Write the name of each object in your *Culture Capsule* on the first line of the tag.
- Write a sentence or two about each object on the lines below. Think about these questions as you write: What does this object tell about your life? What makes this object important to you? Why are you including it in the *Culture Capsule*?
- Attach the tag to the object.
- Write the name of the object on the *Culture Capsule* Key

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

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HERE
IS WHERE WE LIVE

We're from:

_____

(neighborhood, township, or borough)

near

_____

(name of biggest city nearby)

in

_____ County

in the state of **Pennsylvania,**
United States of America

ONE HUNDRED PER CENT AMERICAN

There can be no question about the average American's Americanism or his desire to preserve this precious heritage at all costs. Nevertheless, some insidious foreign ideas have already wormed their way into his civilization without his realizing what was going on. Thus dawn finds the unsuspecting patriot garbed in pajamas, a garment of East Indian origin; and lying in a bed built on a pattern which originated in either Persia or Asia Minor. He is muffled to the ears in un-American materials: cotton, first domesticated in India; linen, domesticated in the Near East; wool from an animal native to Asia Minor; or silk whose uses were first discovered by the Chinese. All these substances have been transformed into cloth by methods invented in Southwestern Asia. If the weather is cold enough he may even be sleeping under an eiderdown quilt invented in Scandinavia.

On awakening he glances at the clock, a medieval European invention, uses one potent Latin word in abbreviated form, rises in haste, and goes to the bathroom. Here, if he stops to think about it, he must feel himself in the presence of a great American institution; he will have heard stories of both the quality and frequency of foreign plumbing and will know that in no other country does the average man perform his ablutions in the midst of such splendor. But the insidious foreign influence pursues him even here. Glass was invented by the ancient Egyptians, the use of glazed tiles for floors and walls in the Near East, porcelain in China, and the art of enameling on metal by Mediterranean artisans of the Bronze Age. Even his bathtub and toilet are but slightly modified copies of Roman originals. The only purely American contribution to the ensemble is the steam radiator, against which our patriot very briefly and unintentionally places his posterior.

In this bathroom the American washes with soap invented by the ancient Gauls. Next he cleans his teeth, a subversive European practice which did not invade America until the latter part of the eighteenth century. He then shaves, a masochistic rite first developed by the heathen priests of ancient Egypt and Sumer. The process is made less of a penance by the fact that his razor is of steel, an iron-carbon alloy discovered in either India or Turkestan. Lastly, he dries himself on a Turkish towel.

Returning to the bedroom, the unconscious victim of un-American practices removes his clothes from a chair, invented in the Near East, and proceeds to dress. He puts on close-fitting tailored garments whose form derives from the skin clothing of the ancient nomads of the Asiatic steppes and fastens them with buttons whose prototypes appeared in Europe at the close of the Stone Age. This costume is appropriate enough for outdoor exercise in a cold climate, but is quite unsuited to American summers, steam-heated houses, and Pullmans. Nevertheless, foreign ideas and habits hold the unfortunate man in thrall even when common sense tells him that the authentically American costume of gee string and moccasions would be far more comfortable. He puts on his feet stiff coverings made from hide prepared by a process invented in ancient Egypt and cut to a pattern which can be traced back to ancient Greece, and makes sure that they are properly polished, also a Greek idea. Lastly, he ties about his neck a strip of bright-colored cloth which is a vestigial survival of the shoulder shawls worn by seventeenth-century Croats. He gives himself a final appraisal in the mirror, an old Mediterranean invention, and goes downstairs to breakfast.

Here a whole new series of foreign things confronts him. His food and drink are placed before him in pottery vessels, the popular name of which—china—is sufficient evidence of their origin. His fork is a medieval Italian invention and

his spoon a copy of a Roman original. He will usually begin the meal with coffee, an Abyssinian plant first discovered by the Arabs. The American is quite likely to need it to dispel the morning-after effects of overindulgence in fermented drinks, invented by the alchemists of medieval Europe. Whereas the Arabs took their coffee straight, he will probably sweeten it with sugar, discovered in India; and dilute it with cream, both the domestication of cattle and the technique of milking having originated in Asia Minor.

If our patriot is old-fashioned enough to adhere to the so-called American breakfast, his coffee will be accompanied by an orange, domesticated in the Mediterranean region, a cantaloupe domesticated in Persia, or grapes domesticated in Asia Minor. He will follow this with a bowl of cereal made from grain domesticated in the Near East and prepared by methods also invented there. From this he will go on to waffles, a Scandinavian invention, with plenty of butter, originally a Near-Eastern cosmetic. As a side dish he may have the egg of a bird domesticated in Southeastern Asia or strips of the flesh of an animal domesticated in the same region, which have been salted and smoked by a process invented in Northern Europe.

Breakfast over, he places upon his head a molded piece of felt, invented by the nomads of Eastern Asia, and, if it looks like rain, puts on outer shoes of rubber, discovered by the ancient Mexicans, and takes an umbrella, invented in India. He then sprints for his train — the train, not sprinting, being an English invention. At the station he pauses for a moment to buy a newspaper, paying for it with coins invented in ancient Lydia. Once on board he settles back to inhale the fumes of a cigarette invented in Mexico, or a cigar invented in Brazil. Meanwhile, he reads the news of the day, imprinted in characters invented by the ancient Semites by a process invented in China. As he scans the latest editorial pointing out the dire results to our institutions of accepting foreign ideas, he will not fail to thank a Hebrew God in an Indo-European language that he is a one hundred percent (decimal system invented by the Greeks) American (from Americus Vespucci, Italian geographer). ❑

Ralph Linton, "One Hundred Per-Cent American," The American Mercury, *vol. 40 (1937), pp. 427-429. Reprinted by permission of* The American Mercury, *Box 1306, Torrance, California.*

THE HOLOCAUST MESSAGE in a Language Arts Class in Fox Chapel

Holocaust survivor Al Lewin's voice cut through the silence in an auditorium filled with 150 eighth graders at Dorseyville Junior High School. There was not the usual fidgeting or giggling common to junior high school assemblies, only wide-eyed concentration, facial grimaces, and furrowed brows in reaction to hearing the man's incredible experiences at Auschwitz and other Nazi prisons.

Afterwords the boys and girls recorded their responses by writing letters to Al Lewin.

"All your experiences just touched my heart," wrote Kelli McCormick.

"Your talk showed that the six million who died were all people like you and me," said Andy Wu.

"One thing that upset me was the Nazis killing your father for praying. Was that because they wanted him to worship Hitler and not God?" asked Beth Gravina.

"Learning about the Holocaust teaches us that things like this can happen, but more importantly it tells us what to do if something like this starts to spring up again," reasoned Phillip Prescott.

"'Why didn't the prisoners resist?' comes up a lot. I feel that for what little strength they had, they fought with all of it to stay alive. And you are living proof," stated Brian Yobst.

"The least he (Hitler) could have done was feed the people well and keep you healthy. After all, everybody has a right to live!" said Mike Carpenter.

"The things you had to bear during your lifetime are very hard for my generation to understand since we have always lived in a country where freedom is a natural everyday thing," commenting Mike Kopp. "I know it's hard for you to relive your memories, but it gives our generation an understanding of the things that did happen and why."

"I have lost members of my family but not because their nationality, or religion didn't satisfy one man's taste," wrote Ann Wilson.

"I think it's outrageous the way people treat other human beings," added Scott Smith.

"I'd like to thank you for coming and you keep right on coming to tell other students," suggested Paul Omasits.

"I would like to personally thank you from the bottom of my heart," remarked Bryan Yahn.

"Thanks again, Mr. Lewin. You're a good man," said Ben Craigo.

"I hope learning about the Holocaust can help us to become better people," said Ajay Agarwal.

"I hope the rest of your life is as wonderful and happy as can be," said Mary DePellegrino.

Sharing an experience with a Holocaust survivor is just one of the many activities Dorseyville Junior School students undertake in their study of the Holocaust, a course incorporated into their English class and spanning from four to six weeks time.

Holocaust studies in an English Class? Doesn't the subject belong in a social studies or world cultures classroom instead? Yes, it most certainly does belong there. But the subject also has a rightful and very meaningful place in the language arts classroom, too.

Doesn't the educational premise that studies be-

come more meaningful if correlated and interrelated hold true? And shouldn't an effective English course—or any other school subject, for that matter—incorporate all communicative skills?

If an English teacher's primary goals are to teach her students to write effectively, to speak clearly and logically, to spell, to listen with a discerning ear, to view with a critical eye, to read both for comprehension and enjoyment, then why not use a single provocative subject as a base, better still one that not only will teach the fundamental mechanics of language but also will increase the students' sensitivity? After all, teaching moral values through literature is another major teaching goal. And literature, a recording of man's experiences, can truly not come to life for the student unless he explores the framework of time during which these experiences took place.

Teaching the Holocaust in the English classroom meets with all these criteria. And if this classroom project in Fox Chapel can be used as a yardstick, the subject motivates teenagers to heights of sensitivity, awareness, and academic performance seldom surpassed.

Is sensationalism the primary motivator? Unfortunately, some students like adults do thirst for violence. However, teachers willing to explore this study, will find this initial stimulus soon fades into a desire for real scholarship.

There was not the usual fidgeting or giggling common to junior high school assemblies, only wide-eyed concentration, facial grimaces, and furrowed brows in reaction to hearing the man's incredible experiences at Auschwitz and other Nazi prisons.

Several strategies implemented in the course at Fox Chapel steer students along the right track. The classroom set-up is a combination open classroom/individualized unit of study and a structured, traditional teaching approach all in one.

First, several days of teacher-directed introductory activities set the stage. Lectures on Holocaust history, the victims, and the perpetrators familiarize the students with the era. So do movies and other audio-visual aids. Course objectives and a clarification of values to be met are made clear. Students are also thoroughly schooled on available materials, study guides, and procedures to follow.

Then the students are on their own. In the classroom, several learning stations on many aspects of Holocaust studies direct their interest and traffic. To keep the classes on a time schedule, to ascertain progress, and to evaluate work accomplished, the teacher sets deadlines and pulls the class together for discussion and testing.

What happens? A wealth of information is disseminated and absorbed. And despite unrestricted movement involved in a variety of classroom tasks, the old saying about hearing the drop of a pin really does apply here. Without teacher direction, pupils start before the class bell rings and work non-stop until class time runs out.

Reading requirements include a book, fiction or nonfiction, from the classroom library which offers more than 150 books on this era. The drama as an art form is also studied

whenever all students read and discuss the dramatized version of *The Diary of Anne Frank*. Student reading skills are again put to use with researching a topic on the Holocaust from a classroom library of 250 sources in preparation for a paper plus bibliography and outline.

Listening skills are utilized not just once through a talk with a Holocaust survivor but in several other situations, too. A classroom listening center—a device utilizing eight earphones and a tape recorder—holds a forty-five minute summary concerning Ann Frank's fate after her diary ends and during her internment in Nazi prisons. This tape is a compilation of material gathered from the teacher's personal research.

Once again students listen in and take notes as fellow classmates give oral presentations on Holocaust history and anti-Semitism taken from the textbook *Understanding the Holocaust*. Each presentation includes a visual aid to illustrate the talk. All visual aids are put on display in the classroom.

Writing and composition are incorporated into the study in several ways. A lesson in letter writing follows the Holocaust survivor talk. And later follow instructions on writing a research paper and a summary as students tackle Holocaust topics which pique their curiosity. The results? Always commentaries which are not only well written but also full of soul-searching responses—marks of good writing in any capacity.

The results? Always commentaries which are not only well written but also full of soul-searching responses - marks of good writing in any capacity.

Spelling words and new vocabulary, drawn from the vast amount of information in the study, come at the end of the unit....almost like a seal to the students' command of the facts.

And as a final and lasting tribute to this Holocaust era, each student creates a visual project of some aspect of Holocaust studies which has impressed him/her the most. One has to see these projects to fully appreciate the impact this subject has on thirteen year olds. Sculptures, models, posters, paintings, literally cover nearly every inch of wall space and flat surface in the classroom. The room is so busy with visual impressions that the observer needs much time to grasp it all.

Yes, the message of the Holocaust can be conveyed in the English classroom. And the current eighth graders won't forget it if they follow in the footsteps of their predecessors who have undertaken the same study for the past thirteen years in Fox Chapel. Many now in college or in the working world still send their eighth grade English teacher clippings and notes regarding the Holocaust and its impact on them and on society.

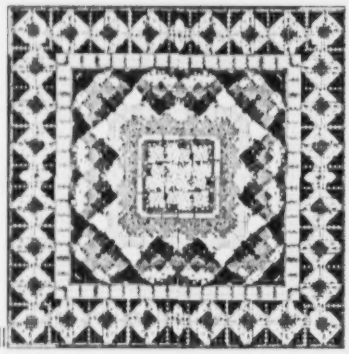
Betty Merti

Author of Understanding the Holocaust, *a history of 2,000 years of anti-Semitism and* Anne Frank: Voice for Six Million, *biographical manuscript with study guide to Holocaust studies. She is also an English teacher in Fox Chapel Area Schools.*

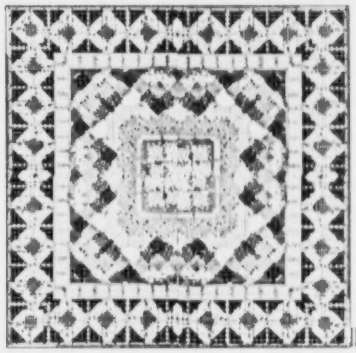
Reprinted from Pennsylvania Ethnic Studies Newsletter, *Spring 1983*

APPENDIX I

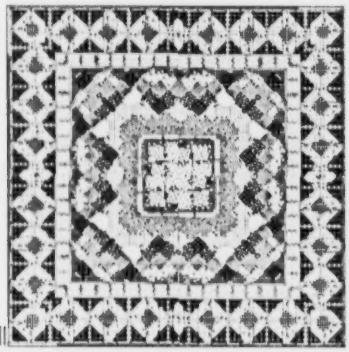
Vocabulary List



The process of intercultural exchange between different ethnic groups resulting in a new and blended culture.	***Acculturation***
The absorption of a group of people or a person into the cultural tradition of a majority population or group and, in the process, giving up traditional folkways.	***Assimilation***
A periodic governmental enumeration of population; in the U.S. every ten years for congressional reapportioning and other information-gathering purposes.	***Census***
An interacting population of various kinds of individuals in a common location; a group of people with a common characteristic or interest living together within a larger society.	***Community***
Behavior typical of a group or class, based on an inherited set of beliefs or values.	***Culture***
The condition of many different traditions and cultures existing within a larger society.	***Cultural diversity***
A state of society in which members of diverse ethnic, racial, religious or social groups maintain distinct ethnic subcultures within a common society.	***Cultural pluralism***
A difference in treatment on a basis other than individual merit, in order to limit access to opportunities in society.	***Discrimination***



Emigration / Emigrant	Leaving one place or country to settle in another.
Ethnic conflict	Intergroup rivalry over issues relating to each group's values, goals and objectives, and their access to available resources.
Ethnic group	A group of people, within a larger society, which has common ancestry, traits and customs; self-conscious collectives of people who, on the basis of a common origin or a separate subculture, maintain a distinction between themselves and others.
Ethnic identity	The extent to which a person chooses to identify with and participate in his/her ethnic heritage.
Ethnic minority group	A group of people who share unique cultural and sometimes physical characteristics, who live in a larger society of people who share a different ancestral history than theirs.
Ethnicity	A sense of peoplehood; a sense of commonality derived from kinship patterns, a shared historical past, common experiences, religious affiliations, language or linguistic commonalities, shared values, attitudes, perceptions, modes of expression, and identity.
Ethnocentrism	Regarding one's own traditions, customs, language, and values as superior to all others.
Family	A group of individuals living under one roof and usually under one head.



Heritage

Usually applying to things other than property, like traditions, customs, or traits, which are passed on to heirs or succeeding generations.

Immigration/ Immigrant

Coming into a country or region of which one is not a native in order to settle there. There are three major groups of immigrants:

permanent settlers: people who come to settle at a place and time of their choice.

sojourners: immigrants who eventually returned to live in their homelands.

refugee: people who flee from some type of persecution.

Melting pot

A metaphor first used in 1918 to describe America as a great alchemist who melts and fuses groups with a purging flame into a new, assimilated nationality.

Migration

To move from one country, place or locale to another.

Minority

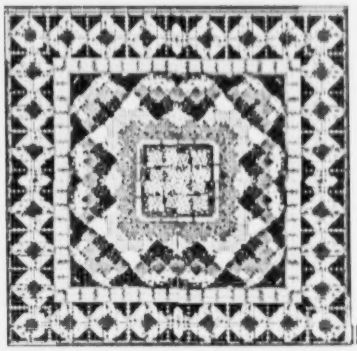
A part of a population differing from others in some characteristic and often subjected to differential treatment.

Mosaic

A newer metaphor for American ethnicity to describe a non-assimilated society made up of culturally distinct "pieces" or ethnic groups.

Naturalization

To confer to citizenship.



Pluralism — A state of society in which members of diverse ethnic, racial, religious, or social groups maintain autonomous participation in their traditional culture within the confines of a common civilization.

Prejudice — An adverse opinion without just grounds or before having sufficient knowledge; an irrational attitude of hostility directed against a group, a race, or their supposed characteristics, which predisposes one to act in a certain way toward that group.

Racism — A belief that race is the most important determinant of human traits and of a particular race's inherent superiority or inferiority.

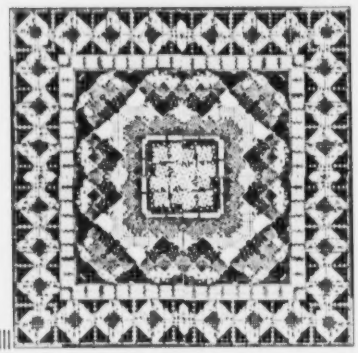
Socialization — The dynamic, lifelong process of internalizing the values of one's culture.

Stereotype — An over-simplified opinion or uncritical judgment of a particular group.

Tradition — Information, beliefs and customs handed down by word of mouth or by example from one generation to generation without written instruction.

APPENDIX II

Category Guide for Ethnic Origin Charts and Exercises



Great Britain:
- England
- Scotland
- Wales

Germany:
- Germany
- Prussia
- Austria (1938-1945)

Ireland:
- Ireland
- Northern Ireland

Eastern Europe:
- Albania
- Austria-Hungary
- Bulgaria
- Czechoslovakia
- Estonia
- Latvia
- Lithuania
- Poland
- Romania
- Russia, U.S.S.R
- Yugoslavia

Mediterranean:
- Greece
- Italy
- Portugal
- Spain

Scandinavian:
- Denmark
- Finland
- Norway
- Sweden

Other Europe:
- Belgium
- France
- Luxembourg
- Netherlands
- Switzerland
- All others

Asia:
- Cambodia
- China
- India
- Japan
- Korea
- Laos
- Pakistan
- Philippines and other South Pacific islands
- Sri Lanka (Ceylon)
- Taiwan
- Turkey (in *Immigration Timeline* only, Mid-east in all others)
- Vietnam
- All others

Mid-East:
- Egypt
- Iran
- Iraq
- Israel
- Jordan
- Lebanon
- Libya
- Palestine
- Saudi Arabia
- Syria
- Turkey (except in Immigration Timeline, see Asia)
- The Gulf states

Afro-American:
- Africa (except Egypt and Libya)
- Black West Indians

Latin America:
- Mexico
- Cuba
- Central America
- South America

Eskimo/Indian:
- All native North, Central and South Americans

Canada:
- Except native North Americans

Categories taken from the United States Naturalization and Immigration Records and the 1980 U.S. Census.

APPENDIX III

Selected Reading List

Sources Excerpted in this Guide

Abrahams, Roger D. "American Sense of Community: Circling the Square or Hitting the Road," *1978 Festival of American Folklife*. Washington, D.C.: Smithsonian Institution, 1978. pp. 5-6.

Botkin, B. A., ed. "Fink's Brag," *A Treasury of American Folklore*. New York: Bonanza Books, 1983, p.57.

Donley, Susan K. "Hands-On the Past: The Riverview Children's Center Museum Project," *Pennsylvania Ethnic Studies Newsletter*, Spring 1984.

Hays, Samuel P. "The Ebb and Flow of Ethnicity in American History," *Pitt Magazine* 29 (Summer 1973): 8-15.

Linton, Ralph. "One Hundred Per-Cent American," *The American Mercury*, vol. 40 (1937), pp. 427-429.

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Merti, Betty. "The Holocaust Message in a Language Arts Class in Fox Chapel," *Pennsylvania Ethnic Studies Newsletter*, Spring 1983.

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Morrison, Joan and Zabusky, Charlotte. *American Mosaic: The Immigrant Experience in the Words of Those Who Lived It*. New York: E.P. Dutton, 1980.

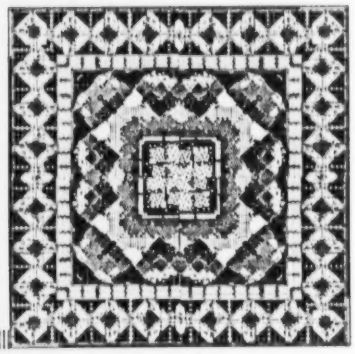
North American Review, April 1879.

Rosen, Philip. *The Neglected Dimension: Ethnicity in American Life*. Notre Dame-London: University of Notre Dame Press, 1980. pp.107-108.

Scott, Emmett J., comp. "Letters of Negro Migrants of 1916-1918," *Journal of Negro History* 4 (July 1919): 290-340 and "Additional Letters of Negro Migrants of 1916-1918," *Journal of Negro History* 4 (October 1919): 412-465.

Shapiro, Irwin. *Joe Magarac and His USA Citizen Papers*. Pittsburgh: University of Pittsburgh Press, 1979 (originally publ. 1962, Irwin Shapiro).

Seeger, Pete, ed. "The Ballad of John Henry," *American Favorite Ballads*. New York: Oak Publications, 1961.



Smith, Dave. "Ellis Island—Our Neglected Island of Tears," *The Pittsburgh Press Roto,* April 8, 1979.

Thompkins, William. *Indian Sign Language.* New York: Dover Publications, 1969 (originally publ.1929).

Zeitlin, Steven. "Good Stories from Hard Times," *1978 Festival of American Folklife.* Washington, D.C.: Smithsonian Institution, 1978. pp. 23-24.

Sources on teaching ethnic studies

Banks, James A. *Teaching Strategies for Ethnic Studies*, 4th edition. Boston: Allyn & Bacon, Inc.1987.

The most important text a teacher could use in ethnic studies. Contains information about groups plus suggested strategies. A "must" for an ethnic studies library.

Cortés, Carlos E. *Understanding You and Them: Tips for Teaching about Ethnicity.* Boulder, CO: ERIC Clearinghouse for Social Studies/Social Science Education, 1976.

Not as detailed as Banks, but an important teaching aid. Contains a number of exercises and activities plus information about how to teach ethnic studies. Brief but valuable source.

Hraba, Joseph. *American Ethnicity.* F. E. Peacock Publishers, Inc.,1979.

Textbook illustrating how the study of ethnicity can be integrated into the social studies curriculum.

King, Edith W. *Teaching Ethnic Awareness: Methods and Materials for the Elementary School.* Santa Monica, CA: Goodyear Publishing Company, Inc., 1980.

Pasternak, Michael G. *Helping Kids Learn Multi-cultural Concepts: A Handbook of Strategies.* Research Press Co, Champaign, IL: 1979.

Provides activities to be implemented by teachers and students to develop pride in one's ethnic and cultural heritage and to expose students to alternative lifestyles and cultural options. Help to appreciate and understand the validity of other's ethnicity.

Rosen, Philip. *The Neglected Dimension: Ethnicity in American Life*. South Bend, IN: University of Notre Dame Press, 1980.

Provides concrete examples of how local history and resources can be used to teach about ethnic and cultural diversity of community.

Seelye, H. Ned. *Teaching Culture*. Lincolnwood, IL: National Textbook Co., 1985.

Excellent for global and international studies. Especially addresses foreign language teachers, but applicable to other subjects, as well.

Smith, Gary and Otero, George. *Teaching About Cultural Awareness*. Denver, CO: Center for Teaching International Relations, University of Denver, 1985.

Provides exercises in cross-cultural studies. Attempts to provide simple but challenging activities for students so that they develop positive attitudes about cultural differences. Encourages Cultural interaction.

General Ethnic Studies

Anti-Defamation League of B'nai B'rith. *The Wonderful World of Difference*. New York: Anti-Defamation League of B'nai B'rith, 1986.

This human relations program for grades K-8 consists of nineteen activities that teachers can duplicate and use with their students.

Glazer, Nathan and Moynihan, Daniel P. *Beyond the Melting Pot: The Negroes, Puerto Ricans, Jews, Italians and Irish of New York*. Cambridge, MA: The M.I.T. Press, 1970.

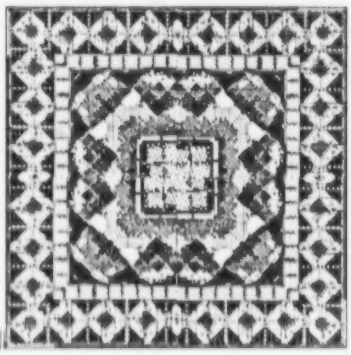
Demonstrates the value of comparative ethnic studies and shows basically how simple it is.

Greely, Andrew M. *Why Can't They Be Like Us?: America's White Ethnic Groups*. New York: E.P. Dutton & Co., Inc., 1975.

Provides provocative discussion of the pros and cons of ethnicity. Raises important questions on the importance of cultural diversity in nations and presents arguments of those who are opposed to the concept.

Handlin, Oscar. *The Uprooted: The Epic Story of the Great Migration that Made the American People*. New York: Grosset & Dunlap,1951.

Classic study. Handlin wrote "Once I thought to write a history of the



immigrants in America. Then I discovered that the immigrants were American history." This quote sums up the value of this book for teachers and students alike.

Morrison, Joan and Zabusky, Charlotte Fox, eds. *American Mosaic: The Immigrant Experiences in the Words of Those Who Lived It*. New York: The New American Library, 1980.

Immigrants from many lands tell the story of their journey to America. This book includes a rich collection of statements by immigrants that can be used creatively by teachers.

Novak, Michael. *The Rise of the Unmeltable Ethnics*. New York: Macmillan, 1973.

Study that raised the consciousness of many to the importance of studying the story of all groups in the nation. Helped give rise to increased thinking about multicultural studies.

Novak, Michael. *Reflections on Ethnicity*. Middletown, PA: Jednoto Press, 1977.

This is a perceptive and thoughtful examination of the rise of the new pluralism and the needs that ethnicity satisfies for individuals.

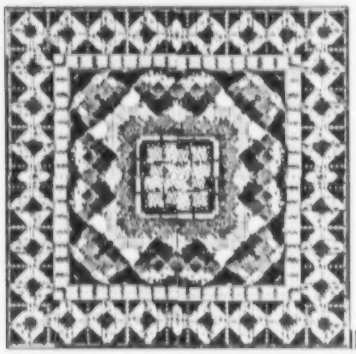
Wendel, Charles H. and Habenstein, Robert W., eds. *Ethnic Families in America: Patterns and Variations*. New York: Elsevier, 1976.

This book consists of sociological profiles of American ethnic families that will help teachers to understand the cultures of specific ethnic groups. Ethnic families discussed include Italian, Polish, Greek, Puerto Rican, Black, and Mexican.

Bernardo, Stephanie. *The Ethnic Almanac*. New York: Doubleday & Co., 1981.

Great variety of information about history, maps, and statistics of ethnic groups. List of famous members of groups. Description of food, customs and cultures of groups. Useful as source for class and school projects by both teachers and students.

Bolino, August C., *The Ellis Island Source Book*. Washington, D.C.: Kensington Historical Press, 1985.



Provides a handy reference on information and documents relating to immigrants who passed through Ellis Island. Also list of major ethnic organizations in U.S. and extensive bibliography of texts and audio-visual materials.

Ethnic Chronology Series. Oceana Publications, Inc., 1976.

A series of 24 books dealing with chronology of group in America, statistical information, bibliography, and documents relating to group's history. Appropriate for teacher and student.

Guidelines for Selecting Bias-Free Textbooks and Storybooks. New York: The Council on Interracial Books for Children, 1980.

This book contains in one volume all of the useful guides the Council has produced for selecting and evaluating materials related to human rights.

Marzio, Peter C., ed. *A Nation of Nations: The People Who Came to America as Seen through Objects, Prints, and Photographs at the Smithsonian Institution*. New York: Harper & Row Publishers, 1976.

It is exactly what sub-title says it is. Provides illustrated, as well as, textual description of the material culture of multicultural America. Very useful for teacher who wishes to illustrate some aspect of ethnic group's material culture.

Thernstrom, Stephan, ed. *Harvard Encyclopedia of American Ethnic Groups*. Cambridge, MA: Harvard University Press, 1980.

Excellent background source for teachers and students about the history of ethnic groups both in their native land and in America. Total of 106 essays on groups plus thematic essays on such topics as language issues and legislation, pluralism, prejudice, assimilation, etc. Also contains maps and statistical data.

Wasserman Paul and Kennington, Alice E., editors. *Ethnic Information Sources of the United States*, 2nd edition, 2 vols. Detroit, MI: Gale Research Company, 1983.

Teacher and student source book. Teachers can obtain information on ethnic organizations, audio-visual materials, and specific ethnic groups. Students find useful for same information but source of data for research on specific groups.

Wyner, Lubomyr R. and Buttlar, Lois, *Ethnic Film and Filmstrip Guide for Libraries and Media Centers*. Littleton, CO: Libraries Unlimited, Inc., 1986.

Useful source of audio-visual materials for teachers. Breaks information down by ethnic group.

1980 Census of Population and Housing: Census Tracts. Washington, D.C.: U.S. Department of Commerce, Bureau of Census. U.S. Government Publication, 1980.

Census tracts are available for various areas of state. Provides detailed data on ethnic and minority groups in area along with economic and social data. Useful to teacher in assigning research projects to students.

1980 Census of Population: Ancestry of the Population by State: 1980 Supplementary Report. Washington, D.C.: U.S. Department of Commerce, Bureau of Census, 1980.

Contains information on ethnic groups in each state.

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